DOCUMENT RESUME

ED 357 370 CS 213 825

AUTHOR Applebee, Arthur N.
TITLE Literature in the Secondary School: Studies of Curriculum and Instruction in the United States.
INSTITUTION National Council of Teachers of English, Urbana, Ill.
REPORT NO ISBN-0-8141-3007-0; ISSN-0085-3739; NCTE-RR-25
PUB DATE 93
NOTE 310p.; For the full reports on which this document is based, see ED 309 453, ED 315 753, and ED 333 467-468.
AVAILABLE FROM National Council of Teachers of English, 1111 W. Kenyon Rd., Urbana, IL 61801-1096 (Stock No. 30070-3050: $14.95 members, $19.95 nonmembers).
PUB TYPE Reports - Research/Technical (143)

EDRS PRICE MF01/PC13 Plus Postage.
DESCRIPTORS *Classroom Research; *English Instruction; *Literature Appreciation; Middle Schools; Private Schools; Public Schools; Secondary Education; *Teacher Behavior; Teaching Load; Teaching Methods
IDENTIFIERS English Teachers; *Response to Literature; Writing Contexts

ABSTRACT

Presenting findings from a wide-ranging study, this book considers the present state of literature teaching in American middle and secondary schools. Probing both context and the instructional approaches, the book shows a discipline staffed by teachers better educated than their predecessors but carrying heavy class loads and isolated from current thinking in literary criticism and pedagogy. The book is based on a series of four interrelated studies: (1) a series of case studies of English programs with local reputations for excellence; (2) a study of book-length works that are required reading for high school students as well as the book-length texts required in public schools, grades 7-12, and in Catholic and independent schools, grades 9-12; (3) a survey of content and approaches in nationally representative samples of English programs in public, Catholic, and independent schools, plus schools whose students consistently win National Council of Teachers of English (NCTE) Achievement Awards in Writing; and (4) analyses of the selections and teaching suggestions offered in widely used anthologies. Chapters of the book are: Introduction; Studying the Teaching of Literature; Conditions for the Teaching of Literature; The Curriculum as a Whole; Selections Chosen for Study; Selections Available in Literature Anthologies; Classroom Literature Instruction; Instructional Materials in Literature Anthologies; Writing and Literature; The School Library and Students' Reading; and Conclusion. A description of methods and procedures for the four studies, and a list of the most frequently anthologized selections by genre are attached. (Contains 87 references and 90 tables/figures.) (RS)

ED357870

NCTE
RESEARCH
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25

LITERATURE in the SECONDARY SCHOOL

STUDIES of CURRICULUM and INSTRUCTION in the UNITED STATES

CS 213 825

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NCTE Research Report No. 25

Literature in the Secondary School

Studies of Curriculum and Instruction in the United States

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NCTE Stock Number: 30070-3050

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Library of Congress Cataloging-in-Publication Data

Applebee, Arthur N.
Literature in the secondary school : studies of curriculum and instruction in the United States / Arthur N. Applebee.
p. cm. — (NCTE) research report, ISSN 0085-3739 ; no. 25)
Includes bibliographical references (p.) and index.
ISBN 0-8141-3007-0
1. Literature—Study and teaching (Secondary)—United States. I. Title. II. Series.
PE1011.N295 no. 25
[PN70]
820'.71'273–dc20 93-18426
CIP

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Acknowledgments

A series of studies such as this involves the efforts of many people. Foremost among them are the many department heads, teachers, and librarians who graciously took the time to respond to our queries, whether by mail or during our school visits. Without their cooperation, none of the rest would have been possible.

The collegiality and interaction at the Literature Center have also been important in shaping these studies. In particular, the comments and criticisms of Judith A. Langer and Alan C. Purves have shaped the design, analysis, and interpretation of the studies reported here. Genevieve Bronk has also helped to keep the work of this project on time and on target, anticipating difficulties before they arose and ameliorating those that were unpredictable.

In addition to Literature Center colleagues, a number of colleagues in different parts of the country have helped gather some of the data reported here. They took time from their own busy schedules to visit schools and share their impressions, adding an important variety of perspectives to the comments that follow. These colleagues are listed in the discussion of methods and procedures in Appendix 1.

The research and support staff at the Literature Center persisted with remarkably good spirits through the sometimes tedious processes of data collection and analysis. Special thanks are due to Anita Stevens, who supervised much of the data collection and coding, and Ellen Mainwaring, who, as project secretary, has kept track of the many tables and drafts these studies have produced. Others whose contributions should be noted include James Bradley, Carol Connolly, Sr. Judith Dever, Jill Gerber, Juliette Gutman, Jennifer Jeffers, Kathleen Owen, Paul Renken, David Robbins, Ruth Schick, Lisa Schweiker, and Ming Xu.

The studies reported here represent one part of the research agenda of the National Research Center on Literature Teaching and Learning. The work was funded by grant number G008720278, cosponsored by the Office of Research of the Office of Educational Research and Improvement (OERI), U.S. Department of Education, and by the National Endowment for the Arts (NEA); by grant number R117G10015,

sponsored by the Office of Research of the Office of Educational Research and Improvement, U.S. Department of Education; and by the University at Albany, State University of New York. Our OERI project officers—Rita Foy throughout and Eleanor Chiogioji in the earlier stages of our work—have provided timely advice and reactions at all phases of this research. However, the opinions expressed herein do not necessarily reflect the position or policy of our funding agencies, and no official endorsement should be inferred.

Earlier reports on the individual studies discussed here have been distributed in prepublication drafts as technical reports from the Center and are available through the ERIC information system (Applebee, 1989a, 1989b, 1990, 1991).

1 Introduction

During the past few years, the teaching of literature has become the focus of increasing attention both within the profession and from the public at large. Part of this attention has come from a concern that traditional cultural values are not receiving sufficient attention (e.g., Hirsch, 1987); part has come from attempts to reinforce the academic curriculum (e.g., Bennett, 1988); and part has come from teachers who have begun to question whether recent changes in writing instruction may also have implications for the teaching of literature (Andrasick, 1990). Though some of these discussions have been intense, they have lacked a solid base of evidence about the characteristics of literature instruction as it is currently carried out in American schools. What goals do teachers propose to guide their teaching of literature? What selections do they use? How are these selections presented? To what extent are curriculum and instruction individualized for students of differing interests or abilities?

To answer questions such as these, the National Research Center on Literature Teaching and Learning carried out a series of studies of the secondary school literature curriculum. The studies included visits to schools selected for the excellence of their English programs, surveys of content and approaches in the teaching of literature in public and private schools, and analyses of popular literature anthologies. The present report integrates results from the studies in this series to provide a broad portrait of methods and materials in the teaching of literature in American middle and secondary schools.

Related Studies

In examining instruction in English, a few major reference points provide helpful perspective. The most comprehensive study of the teaching of English in the past 30 years was James Squire and Roger Applebee's 1962–65 National Study of High School English Programs. The Squire and Applebee study looked in depth at the English programs in 158 high schools around the country, all selected because of their

excellence in the teaching of English. A team of observers visited each school for at least two days, observing classes and interviewing students, teachers, and administrators. Extensive questionnaires were also completed by staff and students at each site. The results from the Squire and Applebee study are available as a final report to the U.S. Office of Education (1966), and in a somewhat less detailed but more accessible published volume (Squire & Applebee, 1968). The study team also conducted a follow-up analysis of the teaching of English in the United Kingdom (Squire & Applebee, 1969).

At about the same time that the National Study of High School English Programs began, the Committee on the National Interest of the National Council of Teachers of English (NCTE) prepared two volumes asserting that the teaching of English was vital to the national interest, and deserving of the same resources and concern that had been given to other subjects in the National Defense Education Act of 1958. The two volumes collate data from a variety of contemporary sources, supplemented with special surveys of schools and universities (Squire, 1961, 1964). The data they provide on typical practice and conditions offer a useful complement to the information on outstanding programs gathered by Squire and Applebee.

Another study focused on the content of the literature curriculum. In 1963, Anderson (1964) surveyed department chairs in representative samples of schools nationwide about the texts required for any class at each grade level in their schools. Anderson's report includes not only listings of the most popular selections at each grade level in public, Catholic, and independent schools, but also extensive appendices listing all of the selections that were mentioned by any school.

Also focusing on materials used for the teaching of English, Lynch and Evans (1963) conducted a detailed content analysis of the literature textbooks that were in use or available to teachers in 1961. As well as tabulating the specific authors and titles included in the anthologies, their report describes and critiques the instructional material surrounding the selections. Because they were ideologically at odds with the philosophies underlying the anthologies they analyzed, Lynch and Evans were trenchant and clear about shortcomings of the available materials.

Other previous studies that provide useful points of comparison in tracking changes in the English curriculum include Applebee's (1978) survey of teaching conditions in English, and the National Study of Writing in the Secondary School (Applebee, 1981, 1984).

Results from these earlier studies will be used where relevant to provide perspective on the results from the present series of studies.

Competing Traditions in the English Language Arts

The history of the teaching of English has been marked by at least three different traditions, each competing for dominance (Applebee, 1974). One tradition, with its roots in the works of Matthew Arnold, has emphasized the importance of a common cultural heritage to both the growth of the individual and the preservation of national values and traditions. This tradition played an important part in legitimizing the study of literature during the 19th century. It also played a major role in the rejection of Progressive Education during the 1950s, when prominent scholars argued the value of a traditional "liberal education" (see Van Doren, 1943) instead of the narrowly vocational and child-centered curricula that were popular in many schools. Though this tradition has had a variety of manifestations, its adherents have usually focused on the importance of "great books" and the moral and cultural qualities associated with such books (Adler, 1940; Hutchins, 1936). These commentators have also tended to emphasize the development of the intellect through engagement in great ideas—usually implying the need for a common base of knowledge (facts, values, accepted traditions) before true intellectual work can begin (Hirsch, 1987).

This cultural heritage model of English studies tends to reject curricular differentiation, arguing that all students need exposure to the greatest works, and that attempts to make the curriculum more "relevant" or "accessible" to students will also make the curriculum less worthwhile (Adler, 1982). In classroom practice, concern with cultural heritage has often been fused with a New Critical emphasis on techniques to "unlock" the author's meaning.

A second tradition with deep roots in the history of English language arts instruction has emphasized the development of essential language skills (Clapp, 1926). Often utilitarian and even vocational in emphasis, this tradition has had various manifestations, including an emphasis on "functional" skills, on "minimal essentials," on "minimum competencies," and on "the basics." In contrast to the cultural heritage model, a skills orientation usually ignores "great works" in favor of practical reading. In this tradition, contemporary nonfiction is likely to receive more attention in the curriculum than "great books," and the value of literary studies is more likely to be discussed in terms of the practical reading skills that result than in terms of cultural values or intellectual discipline (Commission on Secondary School Curriculum, 1940). Classroom study often emphasizes practicing subskills, reflected in grammar and usage exercises as a way to teach writing, and in comprehension questions as a way to teach reading and literature.

A third long-standing tradition in the teaching of the English language arts places its emphasis on the child rather than the subject. Teachers and scholars in this tradition are likely to emphasize "appreciation" and "engagement" more than essential skills or cultural heritage. Books are likely to be chosen for study on the basis of their interest and appeal to students rather than their place in a common culture (Eastman, 1913; Hall, 1886). This tradition has deep roots in the child study movement, as well as in the work of John Dewey (e.g., 1902), who emphasizes learning through experience and students' involvement in appropriate and interesting tasks. This tradition found its fullest expression in the Progressive movement in American education, and in later concern with personal growth (Dixon, 1967).

Since the large-scale examinations of the teaching of literature during the 1960s, these traditions have continued to compete for the allegiance of English language arts teachers. In the 1970s, skills-oriented instruction came to prominence, as public concern about students' abilities to perform successfully in the job market led to a widespread emphasis on "basic skills." This in turn led to the institutionalization of various forms of minimum competency testing in the majority of states, and reinforced a language skills emphasis in the teaching of the English language arts.

The emphasis on basic skills prompted its own reaction during the following decade, in the form of a reassertion of the traditional values of a liberal education and a reemphasis on a common Western cultural heritage (Bennett, 1988). Calls for a return to "excellence," for more emphasis on academic coursework, and for the preservation of "cultural literacy" (Hirsch, 1987) are all rooted in this liberal (and paradoxically, in this context, conservative) tradition. Like the emphasis on basic skills that preceded it, this emphasis also came largely from outside the professional education community, but has led to a widespread reexamination of curriculum and materials in the teaching of the English language arts.

Advocates of approaches that are more child-centered have not been silent during these decades, either. In this tradition, strong voices have argued the value of adolescent and young adult literature in making the curriculum accessible and relevant. Others, responding to the women's and civil rights movements, have used the narrowness of the cultures represented in the curriculum to argue for broadening the selections for study to better reflect the students' differing heritages and cultures. Still others have argued for a response-based curriculum, in which students' reactions to a text would become the starting point for

later discussion and analysis (Langer, 1992; Probst, 1987; Purves, Rogers & Soter, 1990).

Perhaps the strongest reassertion of the student-centered tradition in recent years has developed out of the work of scholars and teachers who have focused on the skills and strategies that contribute to ongoing processes of language use. This work has emphasized the extent to which language "produces"—whether the texts students write or the understandings they derive from what they read—are the result of reading and writing processes that extend over time. Rather than emphasizing characteristics of the final products, process-oriented instruction focuses on the language and problem-solving strategies that students need to learn in order to generate those products (Applebee, 1986). During the 1970s and 1980s, process-oriented approaches dominated discussions of writing instruction and were prominent in discussions of reading instruction as well. Although process-oriented approaches developed first in the teaching of writing and reading and have been slower to develop in the teaching of literature, teachers and scholars who have been convinced of the value of process-oriented approaches to writing instruction have begun to look for ways to extend these approaches to other areas of the curriculum.

As these various traditions have exerted their separate influences on the teaching of English, leaders in the profession have sought to provide a coherent basis for the curriculum. The difficulty of that process was evident in a 1980 report from the NCTE Commission on the English Curriculum. *Three Language Arts Curriculum Models* (Mandel, 1980) did not attempt to reconcile the many competing models within the profession, but instead presented three alternative, comprehensive curriculum models for prekindergarten through college. The three models represent the three long-standing traditions in the English language arts: One was student-centered, emphasizing "personal growth"; one was content-centered, emphasizing the preservation of a cultural heritage; and one was skill-centered, emphasizing the development of language competencies.

In contrast to the eclecticism represented by the Curriculum Commission volume, a more recent response to the tensions among these various traditions (reflected in calls for more emphasis on basic skills, for a common cultural heritage, and for process-oriented instructional approaches) sought to find common ground among English teachers at all levels. NCTE, the Modern Language Association, and five other organizations concerned with the teaching of English as a first or second language formed an English Coalition to consider common problems

and issues. The Coalition sponsored a three-week conference in the summer of 1987, during which some 60 educators met daily to find a new basis for their teaching of the language arts. Their report, *The English Coalition Conference: Democracy through Language* (Lloyd-Jones & Lunsford, 1989), is firmly within a student-centered tradition. The conference emphasized the role of students as "active learners" and argued, as the introduction to the report explained, that learning "inevitably unites skills and content in a dynamic process of practice and assimilation" (p. xxiii). Although conference participants found themselves in some agreement about goals and directions for the teaching of the English language arts, they failed to provide clear guidelines for the curriculum. Caught in a reaction against prescriptive "lists"—whether of texts to read or skills to learn—the conference found no broader structuring principles to offer. Believing that student-centered, process-oriented approaches were important, participants were left with an unresolved tension between the processes they believed to be important and the content and skills that students needed to learn. Instead of a unifying framework, the report presents a variety of alternatives and options, each of which is valuable in itself but which, together, do not provide a sense of unity and direction for the curriculum as a whole. In this regard, the report abandoned the overt eclecticism of the earlier volume (Mandel, 1980) without offering a viable alternative. (For another perspective on the unresolved issues at the conference, see Elbow, 1990.)

The Present Study

Thus, the series of studies reported here took place against the background of considerable ferment within the teaching of the English language arts. Newer frameworks, deriving from process-oriented approaches, have gained considerable influence but have yet to result in well-articulated guidelines for curriculum and instruction. Older frameworks, stressing basic skills, liberal education, and personal growth, continue to assert themselves. Advocates on all sides make strong comments about the mistakes schools are making, and about what, as a consequence, students are or are not learning. The evidence for those claims is at best thin, however, given the lack of recent comprehensive studies of the teaching of English.

The studies reported here were designed to fill that gap—to provide a comprehensive portrait of content and approaches in the teaching of literature in the high school years. They were guided by a sense of the

questions that have arisen in response to various proposals for reform: What are the conditions under which literature is being taught? What are the traditions represented in the selections for study? What are teachers' goals for student learning, and how do these goals work themselves out in classroom practice? Answers to such questions will provide a common starting place for discussions of needed reforms.

The chapters that follow present the series of related studies that were carried out. Chapter 2 provides an overview of methods and procedures in the four studies on which this report is based; further details of sampling, instrumentation, and analyses are provided in Appendix 1. Chapter 3 presents data on the overall conditions that shape how literature is taught, including reports on teaching loads, resources available, and the overall strengths and weaknesses in the English program. Chapter 4 examines how literature relates to other components of the English curriculum, as well as how literary selections are framed in relationship to one another in the structure and organization of the curriculum as a whole. Chapters 5 and 6 examine the content of the literature curriculum, as reflected in the titles and authors that are chosen for classroom study or are included in high school literature anthologies. Chapters 7 and 8 move from what is taught to how it is taught, exploring classroom practice as well as the instructional resources available in the typical literature anthology. Chapter 9 examines the part of the curriculum that has been most fully discussed in recent years—the teaching of writing—and asks whether changes in writing instruction have had any impact on the curriculum in literature. Chapter 10 turns to the school library, examining its uses as a resource in the teaching of literature and its relationship to students' reading. Finally, Chapter 11 provides an overview of literature instruction as it emerges across these various sets of data, and suggests a basis for rethinking the curriculum in literature.

2 Studying the Teaching of Literature

This report is based on a series of four separate but interrelated studies designed to inform one another, both as they unfolded over time and in the final reporting of results. The studies were designed to provide information about several issues:

1. Under what conditions is literature currently taught? Are these conditions reasonable and supportive, or do they work against effective instruction?
2. What selections are being chosen for study? Do they represent the diverse traditions that are part of American culture? Are they of a quality and substance that will lead to substantive and worthwhile talk and writing?
3. What goals and approaches guide the teaching of literature? Are instructional activities coherent and cumulative, or are they essentially unintegrated and diffuse?
4. In what ways does literature instruction in private or Catholic schools, which have been singled out by some commentators as models for public schools to emulate, differ from instruction in public schools? How do literature programs in unusually good schools differ from those in typical schools?
5. How have English programs responded to recent movements to reform instruction? Has the emphasis on process-oriented instruction, for example, had any effect on the teaching of literature? Or have developments in literary theory during the past two decades had any influence on goals and approaches in the schools?

The four studies that were designed to address these questions include:

1. A series of case studies of English programs in schools with local reputations for excellence in English;
2. A study of the book-length texts required of classes in Grades 7–12 in public schools, and in Grades 9–12 in Catholic and independent schools;

3. A survey of content and approaches in nationally representative samples of English programs in public schools, Catholic schools, independent schools, and award-winning schools;
4. Analyses of the selections and teaching suggestions included in widely used high school literature anthologies, Grades 7–12.

The sections that follow provide an overview of the procedures used in each of these studies. More complete descriptions of research methods are provided in Appendix 1.

Study One: Case Studies of Schools with Local Reputations for Excellence in English

The first study explored the teaching of literature in schools with local reputations for excellence in the teaching of English. English departments in such schools have usually built their reputations over many years and are likely to reflect the best of conventional theory and practice, though they are not necessarily centers of experiment and change. The issues that emerge in such programs provide a background for understanding what is working well in current practice, as well as for defining areas of the curriculum that need reform.

Case studies were carried out in the spring of 1988 in 17 schools in diverse communities throughout the United States; the schools were selected on the basis of local reputations for excellence in the teaching of English. School contacts and visits were coordinated by a university faculty member in English or education. The visits were conducted by the faculty member and an experienced teacher, chosen to provide a practitioner's view on the issues that emerged. The visits lasted approximately two days at each school and included classroom observations, interviews with teachers and department heads, and a variety of questionnaires and checklists completed by librarians, teaching staff, and selected students. As a starting point when planning the study, we relied heavily on the procedures and instrumentation developed by Squire and Applebee (1968), although no exact replication of that study was sought and all instruments were modified to focus directly on currently important issues.

Study Two: Survey of Required Book-Length Works

Many of the most vociferous recent debates about the teaching of literature have focused on the selections chosen for study: Are they

works of merit? Do they adequately reflect the diversity of American culture? Will they give students a sense of a common cultural heritage? As one step in addressing these questions, this survey replicated Anderson's (1964) study of required texts in national samples of public schools (Grades 7–12), Catholic schools (Grades 9–12), and independent schools (Grades 9–12). The replication was designed to describe the specific titles and more general traditions represented in the high school program in these different types of schools, as well as to track changes in the curriculum in the 25 years since Anderson's survey. The survey took place during the spring of 1988.

In the survey, department chairs in the 543 participating schools were asked to list "for each grade in your school the major works of literature which all students in any English class study." They were also asked to indicate whether each title was required for advanced, average, lower, or mixed-ability groups. Analyses of the titles and authors listed by the department chairs provide an indication of the most frequently required selections as well as the overall nature of the literary and cultural traditions represented.

Study Three: National Survey of the Teaching of Literature

The third study in the present series was designed to provide information on teaching conditions, selections for study, and approaches to instruction in nationally representative samples of different types of schools. The samples were chosen to allow us to examine differences in literature instruction in public, Catholic, and independent schools, as well as between typical practice and that in schools singled out for excellence in their English programs. The five samples of schools included:

Public Schools. A random sample of 331 public secondary schools drawn to be representative of schools across the nation.

Achievement Award Schools. A sample of 88 schools that had consistently produced winners in the NCTE Achievement Awards in Writing Program. The Achievement Awards program honors students rather than schools, on the basis of writing samples evaluated by state-level panels. For the present study, all schools that had had winners in at least four of the past five years were selected by tallying winning schools each year from the published lists of student winners. The participating Achievement Award schools were predominantly public, but included some Catholic and independent schools.

Centers of Excellence. A sample of 68 middle and secondary schools that had been recognized by NCTE in either of the first two rounds of

the "Centers of Excellence" program. The Centers of Excellence program, which began in 1987, recognizes schools for excellence in one or another aspect of their program in English. Again, the participating Centers of Excellence were predominantly public, but included some Catholic and independent schools.

Catholic Schools. A national random sample of 85 Catholic schools. This sample was included because such schools are usually presumed to have a history and tradition of literature instruction that differs from that in public schools.

Independent Schools. A national random sample of 78 independent schools. Again, these schools are often presumed to differ substantially in their approaches to instruction, and are sometimes offered as models for public schools to emulate.

In each participating school, the department chair, school librarian, and three teachers of English (selected by the chair as "good teachers of literature") from representative grade levels were asked to complete questionnaires about the English program in general and the teaching of literature in particular. The five questionnaires were designed to provide complementary perspectives on teaching conditions, materials available, and approaches to instruction in the participating schools. Data were gathered in the spring of 1989, with follow-up continuing into the fall.

Study Four: Analyses of Literature Anthologies for Grades 7–12

The final study in the present series examined literature anthologies, which offer both selections for study and instructional activities to be used with those selections. Given the criticisms often levied at anthologies (e.g., Guth, 1989), our concerns were several: Do anthologies offer a balanced selection of works of merit around which to build a program? Do they offer appropriate suggestions for activities to accompany those selections? And do the selections or the activities reflect or differ significantly from teachers' goals and classroom emphases?

Analyses of the anthologies focused on the seven publishers' series reported as used most frequently in Grades 7–12 in the schools in the national survey (Study Three). We focused on series aimed at average and college-preparatory tracks, including books targeted at literature courses in Grades 7–10, American literature, and British literature. Although there is some variation among schools in the placement of courses in American and British literature,[1] taken together these volumes comprise a typical six-year high school curriculum in literature, as envisioned by the writing and editing teams assembled by each publisher.

Because school materials such as anthologies undergo frequent revisions in response to the adoption cycles in certain large states, the study focused on the 1989 editions that had been prepared for the most recent round of state adoptions. These editions were more recent than those actually in use in most of the schools surveyed, but represent publishers' views of their most current materials at the time this study began.

Thus, the main sample for the analyses of anthologized authors and selections consisted of 42 volumes with 1989 copyrights, representing the textbooks provided for Grades 7–12 by seven different publishers. The specific textbooks and their publishers are listed in the discussion of methods and procedures in Appendix 1.

To characterize the selections and authors chosen for study, all of the selections in the 42 volumes were examined. For analyses of the specific instructional material that accompanied the selections, a subsample of the selections was chosen for closer examination. This subsample focused on courses designed for Grade 8, Grade 10, and British literature, including representative samples of long fiction, plays, poetry, short fiction, and nonfiction.

Summary

This report is based on a series of four interrelated studies of content and approaches in the teaching of literature in American high schools. Study One involved a series of case studies of literature programs in 17 schools from across the United States, selected on the basis of local reputations for excellence in English. Each school was visited by a team of observers, including one faculty member from a local university and one from a local high school. Procedures were standardized across sites through use of a battery of common data-gathering instruments designed to provide complementary views of the emphases and organization of each program.

Study Two was a replication of Anderson's (1964) survey of book-length works that high school students were required to read for their English classes. Department chairs in a total of 543 schools provided reports on required texts in public school English programs (Grades 7–12), Catholic school programs (Grades 9–12), and independent school programs (Grades 9–12).

Study Three was a national survey of current practice in the teaching of literature; the survey involved questionnaires to be completed by the English department chair, the librarian, and three English teachers

in each school. A total of 650 schools participated, divided among five independent samples. These included a nationally representative sample of public schools, two samples of schools with award-winning programs (consistent Achievement Award winners, Centers of Excellence), and two nationally representative samples of private school traditions (Catholic, independent).

Study Four was an analysis of content and teaching suggestions in high school literature anthologies intended for use in Grades 7–12. The study focused on the seven publishers' series that were reported to be used most frequently by the schools in the national survey. In each case, the 1989 editions of the volumes intended for Grades 7–10, for American literature, and for British literature were chosen for analysis.

Taken together, the data gathered in Studies One through Four offer a comprehensive overview of issues and approaches in the teaching of literature in American schools, providing a portrait of the content, goals, and instructional approaches that currently underlie high school literature instruction in the United States. Such a description should help to dispel inaccuracies about the literature curriculum, identify successful and less successful features of current practice, and provide direction for reform.

Note

1. For simplicity of reference, in the tabled data American literature will be treated as an 11th-grade course, and British literature as a 12th-grade course. This reflects the most typical configuration, but by no means the only one, in the schools we studied (see Chapter 4).

3 Conditions for the Teaching of Literature

Discussions of educational reform inevitably have a variety of emphases, some concerned with global issues of educational policy, some dealing with the climate and conditions within the school, and some focusing on specific features of curriculum and instruction. Although our primary concerns in the present series of studies are with curriculum and instruction in literature, that instruction takes place within a larger school context that can either constrain or support teachers' classroom efforts. This chapter will examine some of those institutional factors that frame the literature curriculum, including the students and communities served, education and experience of the faculty, teaching loads, resources available to support instruction, and teachers' perceptions of the strengths and weaknesses of the school and department.

Student and Community Differences among Schools Surveyed

The various studies presented in this report were designed to include schools reflecting several different traditions of instruction in literature. These include samples of schools singled out for excellence in instruction and achievement in English, as well as nationally representative samples of public, independent, and Catholic schools. Schools representing these various traditions of instruction are not randomly distributed across the nation, however; there are also differences among the schools in the students and communities they serve, and these may contribute to similarities and differences in their programs in literature.

Some of these differences in student and community characteristics are summarized in Table 3.1, which includes results for all of the schools in the national survey. Schools in the random sample of public schools were most representative of the diversity in the nation as a whole. They served communities of all types, graduated about 85 percent of their entering students, and sent just over 50 percent of their graduates on to some form of higher education.

Compared with the random sample of public schools, the Achievement Award schools and the Centers of Excellence were dispropor-

Table 3.1

Characteristics of Students and Communities for Schools in the National Survey
(Department Chair Reports)

	Public Schools (n=196)	Achievement Award Schools (n=60)	Centers of Excellence (n=47)	Catholic Schools (n=50)	Independent Schools (n=48)
Community type					
Primarily urban (%)	14.3	23.3	19.1	36.0	8.3
Primarily suburban (%)	26.0	61.7	48.9	38.0	41.7
Primarily small town (%)	18.9	3.3	14.9	4.0	18.8
Primarily rural (%)	27.0	0.0	0.0	4.0	0.0
Mixed (%)	13.8	11.7	17.0	18.0	31.3
Percent of minority students					
Mean	26.2	21.0	26.1	20.5	21.3
(*SD*)	(24.5)	(19.1)	(26.1)	(24.4)	(25.5)
Total enrollment					
Mean	1112.6	1550.7	1194.7	696.7	494.8
(*SD*)	(1067.5)	(619.2)	(636.9)	(414.6)	(446.8)
Percent of entering students who graduate					
Mean	85.0	90.6	88.3	95.4	88.2
(*SD*)	(18.4)	(15.0)	(21.2)	(6.0)	(19.1)
Percent of graduates who go to college					
Mean	51.7	75.8	67.5	86.2	89.1
(*SD*)	(23.4)	(15.5)	(26.0)	(15.5)	(12.9)

tionately found in suburban communities. They also graduated a higher proportion of students and sent a higher proportion of their graduates on to college. The Catholic schools in the sample were located primarily in urban or suburban areas that have the population density to support them, but were much smaller than their public school counterparts, and reported the highest graduation rate of any of the samples. The schools in the independent school sample served primarily suburban communities or drew from a wide area, sent the highest proportion of graduates on to college, and had the smallest enrollments.

Education and Experience of the Teachers

Case-Study Schools

Efforts to improve the teaching of English have often focused on teacher education, stressing the need for teachers both well-versed in their subject matter and experienced in reformulating that knowledge appropriately for the classroom. Better schools, the argument goes, must begin with better teachers.

To examine this, teachers in the case-study schools were asked a variety of questions about their educational backgrounds and teaching experience. In general, the teachers in these schools were highly experienced and well-prepared: They reported an average of 15 years of teaching experience; 69 percent had at least a master's degree; 88 percent reported having majored in English. These teachers were also quite comfortable about their own professional expertise: 87 percent rated themselves "well-prepared" in the teaching of literature, 77 percent in the teaching of writing, and 70 percent in the teaching of language.

During the school visits, the preparation and experience of the teachers continually impressed study observers. As one observer summarized:

> The major strength of the English program is the staff. We observed teachers who loved teaching and who were proud to be teaching at _____. The teachers were energetic. They appeared to have a genuine love of literature. Indeed, several teachers commented in their interviews that this was a department of readers. Our observations revealed two clear indices of the investment of the teachers in their teaching. In every class we observed, the assignments and relevant notes were written on the board before class began. Further, in our ten observations we counted only 14 minutes of noninstructional time. The teachers were obviously eager to get down to the business of teaching. Both the interviews

> and the classes demonstrated that the teachers had a thorough grounding in literature, if not in theory. The teachers also respect their colleagues and enjoy working with them. Several teachers commented that there was an open atmosphere that encouraged sharing ideas and materials.

Such dedication extended even to participation in the study, as was noted by an observer at another school:

> Overall the teachers and chair were extremely helpful and eager to participate in the study. Teachers who were not observed or interviewed complained and wanted to know from me why they were not chosen! They saw the study as an opportunity and a privilege. They want me to return to study them some more. It was a personal and professional privilege for me to be there.

National Survey

Teachers in the national survey were also asked about their education and experience; Table 3.2 summarizes their responses. In general, the English departments in all of the samples were blessed with a well-qualified and experienced teaching staff. In the public school sample, the teachers averaged over 14 years of teaching experience, and 61 percent had attained advanced degrees. Seventy-six percent had majored in English as undergraduates, and only 5 percent reported no formal concentration in English or a related field.

Variations in Education and Experience

Teachers in both samples of award-winning schools reported, on average, somewhat more years of teaching experience than those in the other samples, and were also more likely to have pursued graduate studies beyond the master's degree (52 percent to 55 percent, compared with 34 percent in the public school sample). Teachers in the Catholic school sample had slightly fewer years of experience than those in the other samples, and were somewhat less likely to have accrued additional hours beyond the master's. In the independent school sample, the teachers responding were somewhat more likely to report having no concentration in English at either the undergraduate or graduate level (7 percent). This may reflect the multiple-subject teaching assignments that are sometimes necessary in very small schools, together with the lack of certification requirements that makes such assignments more possible.

It is also interesting to consider variations in the training and experience of teachers who work with different groups of students.

Table 3.2

Education and Experience of Teachers in the National Survey
(Teacher Reports, Forms A, B, and C)

		Public Schools (n=517)	Achievement Award Schools (n=182)	Centers of Excellence (n=155)	Catholic Schools (n=129)	Independent Schools (n=108)	
Years of teaching experience	*M* (*SD*)	14.4 (7.6)	17.4 (7.4)	15.7 (7.6)	12.7 (8.2)	13.4 (8.2)	$F(4;1086)=9.47^{***}$
Highest degree							
Bachelor's	%	39.5	22.4	25.8	40.5	34.5	Chi-Square(12)=57.30***
Master's	%	26.5	23.0	21.9	34.4	27.3	
Master's plus hours	%	30.4	52.5	45.2	22.1	32.7	
Doctorate	%	3.7	2.2	7.1	3.1	5.5	
Preparation in English or related field							
Undergraduate major	%	76.1	79.2	86.1	85.3	68.8	Chi-Square(4)=16.38*
Undergraduate minor	%	17.9	16.8	10.4	10.9	20.2	Chi-Square(4)=8.58
Graduate preparation	%	50.1	63.3	57.5	47.3	57.8	Chi-Square(4)=12.72**
None	%	4.5	.6	1.4	0.0	7.3	Chi-Square(4)=18.29***

* $p<.05$
** $p<.01$
*** $p<.001$

Table 3.3

Education and Experience, by Selected Student and Community Variables: Public Schools
(Teacher Reports, Forms A, B, and C)

		Percent of Teachers with Master's or Higher Degree	Years of Teaching Experience	
			M	(*SD*)
Type of community served				
Urban	(*n*=49)	57.1	15.8	(8.1)
Suburban	(*n*=98)	71.4	15.9	(7.7)
Small town	(*n*=71)	52.1	14.6	(7.2)
Rural	(*n*=93)	59.1	13.2	(7.2)
Mixed	(*n*=57)	56.1	14.1	(7.5)
		Chi-Square(4)=7.73	*F*(4;365)=1.94	
Percent of minority students				
Less than 10%	(*n*=181)	57.5	13.6	(7.6)
10–24%	(*n*=77)	61.0	15.1	(8.1)
25–49%	(*n*=82)	59.8	14.6	(7.4)
50% or more	(*n*=63)	60.3	15.5	(7.1)
		Chi-Square(3)=0.37	*F*(3;402)=1.37	
Level				
Junior high/middle	(*n*=132)	53.5	13.7	(7.9)
Grades 9–10	(*n*=170)	55.7	13.4	(7.3)
Grades 11–12	(*n*=195)	70.8	15.6	(7.5)
		Chi-Square(2)=12.97*	*F*(2;500)=4.48**	
Track				
Noncollege	(*n*=58)	55.2	14.1	(8.8)
Mixed	(*n*=199)	54.6	13.0	(7.4)
College-prep	(*n*=257)	66.1	15.5	(7.2)
		Chi-Square(2)=6.98*	*F*(2;511)=6.56**	

* $p<.05$
** $p<.01$
*** $p<.001$

Table 3.3 presents the data on training and experience broken down by a variety of community and student factors. The data reinforce some aspects of the conventional wisdom about career patterns, but not others: Teachers in suburban schools, which are typically wealthier, were considerably more likely to have at least a master's degree, as were the teachers who taught the upper grades (11 and 12) and college-preparatory tracks. However, the data do not support the notion that teachers are abandoning urban schools, or schools with high proportions of minority students. Teachers in those contexts were about as likely as their peers to have completed advanced coursework, and they averaged an equivalent number of years of experience.

Changes Since the 1960s in English Teacher Education

In comparison with previous studies, the results in the present study reflect a continuing improvement in the background and education of the teaching profession. In the early 1960s, an NCTE survey (Squire, 1964) found that only 34 percent of the English teachers in a randomly selected national sample had obtained their master's degree, compared with 61 percent of the random sample of public school teachers in the present survey. Similarly, Squire and Applebee's (1968) study of outstanding English programs in the early 1960s found 51 percent of the teachers with a master's, compared with the 74 percent to 78 percent in the present samples of award-winning and case-study schools.

Teaching Conditions

Case-Study Schools

No matter how experienced and well-educated, teachers need adequate instructional resources and reasonable teaching loads if they are to do a good job. In the case-study schools, course loads averaged five classes a day, representing two to three preparations. Class sizes averaged 25. In most of these schools—all chosen for the excellence of their English programs—teaching conditions were at least reasonable, and sometimes they were very good.

One contrast stood out, however: the difference in conditions in urban and suburban schools in the same region. The suburban schools sometimes had almost an embarrassment of riches, as the observers' comments noted:

> Also contributing to this high morale are the department's ample resources. Books and films are in extremely good supply. The facility itself is massive, with, for example, a theatre wing which houses four different theatres of varying sizes and shapes. The district is very wealthy, due not so much to the wealth of the residents, but to the presence of some large, tax-paying factories within its boundaries. The largess extends to the library as well. Actually, I should say "libraries." There are three: one for literature, one for "careers," and one for fine arts. All three are impressive.

Programs in such communities, as one of our observers pointed out, may be successful no matter what they do:

> In talking with the teachers, I got a real feeling of complacency—a sense that few changes would be forthcoming because few challenges would encourage such change. The teachers do many things well, but in watching the students I got the feeling that the

> teachers could do just about anything and the kids would respond well. I observed classes which were dominated by teacherly explication of texts and I interviewed teachers who took students' initial responses to texts very seriously. Whatever the approach, the students simply adjusted. I don't want to be hypercritical here—to suggest that there is something wrong with the success that these teachers are experiencing. But this community is so supportive of the schools, is itself so well-educated and relatively stable, that some of the success these teachers achieve has to be attributed, not to the teaching I saw, but to the students who show up at the school every day.

In contrast, the good programs in many urban schools wrenched their achievements out of much less supportive environments. In one school, our observers commented:

> The major problem with the program is inadequate resources. The teachers are tied to anthologies because they have few class sets of individual titles. Teachers' options are further limited because the department does not have access to a copying machine. The budget is so limited that the department raises its own money by selling vocabulary books.

Or again, in another urban school:

> The major strengths of the English program at _____ arise almost entirely from the strengths of its teachers and principal. This urban school manifests all the problems ordinarily found in city schools: lack of money, time, and equipment. The faculty, however, appear determined to do their utmost to counteract these difficulties. Many teachers commented on the professionalism of their colleagues and on the friendly manner in which they offer each other support. . . . Time and again teachers said that the "improvement they would like to see" in their literature program was money. The funds to purchase books and audiovisual aids, to lower the class load of individual teachers, to invite outside speakers to classes, to provide more time for planning as a department, to restore the class period from its present 45 minutes to the 55 minutes previously allotted: this is the single greatest "improvement" teachers call for.

Yet in spite of these conditions, the program in this school was unusually successful in reaching its students:

> In the face of inadequate supplies, large numbers of students assigned to each teacher, relatively high absenteeism, low student motivation and a very limited amount of planning time, they work diligently to bring literature to their students. . . . One teacher commented that her department's strength in teaching literature lies in its concerted effort to teach literature successfully to comprehensive (lower level) students. Indeed, I did not observe

> any class, no matter how blasé, unmotivated, or just plain tired the students were, in which the teacher did not work at teaching to these young people. The members of this faculty seem to have concluded that a great part of their teaching of literature is simply arousing interest and inspiring curiosity: teaching literature as it touches the lives of their students.

Teaching Conditions in the National Survey

In the national survey, the conditions under which teachers taught also varied widely among the samples. A variety of aspects of teaching load in the national survey schools are summarized in Table 3.4.

In the random sample of public schools, the typical teacher reported teaching five classes per day with just over 24 students per class, for a total of 121 students. Nearly a quarter of these teachers taught more than five classes per day, however, and 72 percent exceeded the NCTE-recommended maximum of 100 students per day. (Some 87 percent exceeded NCTE's more recently recommended maximum of 80 students per day.)

Variations in Teaching Conditions

Conditions in the Catholic school sample were similar to those in the public schools. In the two samples of award-winning schools, class sizes were about the same as in the public schools, but teachers reported meeting, on average, with somewhat fewer students per day (112 to 116, instead of 121), and only 2 percent to 5 percent taught more than five classes. In the independent school sample, class sizes were smaller (averaging 18 students) and teachers were more likely to teach only four classes. Some 70 percent of the teachers in the independent schools met the NCTE-recommended criterion of no more than 100 students per day (though only 58 percent met the more recent recommendation of no more than 80 students per day).

Table 3.5 explores variations in teaching load with type of community served and the proportion of minority students. As with the results from the case-study schools, these data show urban schools at a clear disadvantage. Teachers in urban schools reported meeting, on average, 134 students each day, compared with 119 in suburban schools. Similarly, teachers in schools with 50 percent or more minority students reported meeting, on average, 127 students each day, compared with 119 in schools with fewer than 10 percent minority students.

Changes in Teaching Conditions Since the 1960s

Teaching loads reported in the present study can be compared with those found in an earlier NCTE survey of English instruction (Squire,

Table 3.4

Teaching Loads Reported by Teachers in the National Survey
(Teacher Reports, Forms A, B, and C)

		Public Schools (n=511)	Achievement Award Schools (n=181)	Centers of Excellence (n=155)	Catholic Schools (n=131)	Independent Schools (n=106)	
Number of classes per day	*M* (*SD*)	5.0 (.9)	4.6 (.7)	4.7 (.7)	4.7 (1.2)	4.3 (1.2)	$F(4;1079)=18.52^{***}$
Teachers estimates of average class size	*M* (*SD*)	24.3 (5.2)	25.2 (4.2)	23.8 (4.7)	25.5 (4.7)	17.7 (6.3)	$F(4;1079)=47.92^{***}$
Number of different preparations	*M* (*SD*)	3.0 (1.2)	2.5 (.7)	2.7 (.9)	2.9 (1.0)	3.0 (1.1)	$F(4;1079)=7.13^{***}$
Number of students per day[a]	*M* (*SD*)	121.0 (32.4)	116.3 (27.9)	111.6 (29.3)	121.6 (38.7)	79.1 (41.1)	$F(4;1074)=37.22^{***}$
Percent teaching more than 5 classes	%	23.3	1.7	5.2	17.6	10.4	Chi-Square(4)=66.53***
Percent teaching more than 100 students	%	71.9	68.3	60.8	76.3	30.2	Chi-Square(4)=77.19***
Percent teaching more than 80 students	%	87.4	86.1	79.9	81.7	42.5	Chi-Square(4)=119.26***

[a] Estimated as number of classes taught x average class size.
* $p<.05$
** $p<.01$
*** $p<.001$

Table 3.5

Relationships among Teaching Load, Type of Community, and Proportion of Minority Students: Public Schools

		Number of Students/Day		Teachers' Estimates of Average Class Size		Percent Teaching More than 100 Students/Day
		M	(*SD*)	*M*	(*SD*)	
Type of community served						
Urban	(*n*=49)	133.8	(33.6)	27.0	(5.2)	81.6%
Suburban	(*n*=97)	118.7	(27.3)	25.2	(4.5)	71.1%
Small town	(*n*=69)	116.7	(31.6)	23.3	(5.2)	69.6%
Rural	(*n*=93)	115.2	(36.7)	22.1	(5.6)	67.7%
Mixed	(*n*=56)	129.7	(30.5)	24.8	(5.3)	76.8%
		$F(4;359)=4.19^{**}$		$F(3;400)=6.13^{***}$		Chi-Square(4)=3.98
Percent of minority students						
Less than 10%	(*n*=181)	119.2	(36.0)	23.2	(5.6)	70.2%
10–24%	(*n*=70)	120.5	(25.1)	24.0	(4.4)	75.0%
25–49%	(*n*=81)	122.0	(31.3)	25.2	(5.2)	67.9%
50% or more	(*n*=61)	127.3	(32.6)	26.2	(5.6)	78.7%
		$F(3;395)=0.95$		$F(3;400)=6.13^{***}$		Chi-Square(3)=2.66

* $p<.05$
** $p<.01$
*** $p<.001$

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1961). In that study, teachers reported meeting an average of 130 students per day; this had dropped to 127 in a 1977 survey (Applebee, 1978), and to 121 in the corresponding public school sample in the present study. In 1961, 81 percent of the teachers also reported more than 100 students each day, compared with 72 percent in the present study. Both sets of figures suggest a gradual improvement in teaching loads in English over the past 30 years.

Special Programs and Activities

Conditions for the teaching of English are shaped not just by conditions in the classroom, but also by the special programs and related activities in the school as a whole. To provide some information about such activities, department chairs in the national survey were asked about a variety of special programs and activities that might support or interact with the teaching of literature. Table 3.6 summarizes their responses to a set of questions that asked them to estimate the percent of students affected by various programs at any point during their high school career.

In the public school sample, the department chairs reported that about 13 percent of their students were likely to take an advanced placement course, and 13 percent, a remedial reading or writing course. Both figures were relatively constant across the other four samples of schools. A similar percentage (14 percent) were likely to take humanities courses, a figure that was considerably higher in the Catholic (25 percent) and independent school samples (26 percent). Team teaching was rare, affecting, on average, only 6 percent of the students in the public school sample. Team teaching was much more popular in the Centers of Excellence, however, where the department chairs reported that, on average, 20 percent of their students would be affected by team teaching as part of their literature instruction.

Figure 3.1 summarizes department chairs' reports on a related series of questions, focusing on extracurricular, school-sponsored activities that might contribute to students' learning of literature. The most popular of these were journalism and drama, both available in 70 percent of the public schools, and a literary magazine, available in nearly half the schools (49 percent). Other activities, such as a debate club (22 percent), creative writing club (16 percent), or Great Books program (11 percent), were considerably less widely available.

In general, the award-winning schools were somewhat more likely than the random sample of public schools to have each of these

Table 3.6

Special Programs Affecting the Teaching of Literature
(Department Chair Reports)

		Mean Percent of Students Affected by Program					
		Public Schools (n=182)	Achievement Award Schools (n=63)	Centers of Excellence (n=46)	Catholic Schools (n=52)	Independent Schools (n=49)	F-Statistic (df=4;353)
Humanities courses	*M*	14.3	16.5	22.4	24.6	25.6	
	(*SD*)	(28.3)	(25.6)	(33.2)	(33.9)	(37.1)	2.05
Remedial reading or writing courses	*M*	13.1	11.2	17.8	9.3	14.9	
	(*SD*)	(15.4)	(14.9)	(26.0)	(10.2)	(25.0)	1.66
Advanced placement classes	*M*	12.7	12.8	16.2	13.9	14.9	
	(*SD*)	(18.3)	(8.7)	(22.7)	(13.5)	(19.9)	0.47
Team taught courses	*M*	5.5	6.5	20.4	6.4	5.7	
	(*SD*)	(17.9)	(14.3)	(33.5)	(23.0)	(13.7)	5.02***

* $p<.05$
** $p<.01$
*** $p<.001$

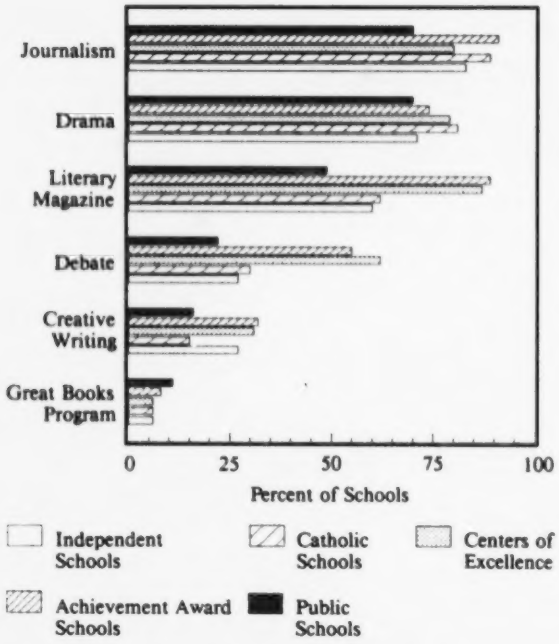

Figure 3.1. Literature-related extracurricular activities.

activities available to their students, particularly so for a literary magazine and a debate club. The Catholic and independent schools fell in between, sponsoring more activities than the public schools but fewer than the award-winning schools. As would be expected, availability of these various activities was also related to school size, with larger schools being more likely than smaller schools to offer more activities.[1]

Strengths and Weaknesses of the Program in English

Observers' Reports in the Case-Study Schools

At the end of their visits, observers in the case-study schools were asked to comment on the strengths and weaknesses of the programs they had seen. In general, the observers were particularly impressed by the way in which various features—resources, departmental support, teacher experience and enthusiasm—coalesced within some departments. An

observer enumerated the factors that contributed to the strengths in one school:

- lots of material and human support—plenty of books, computer and writing labs and teacher-aides who are also enthusiastic and professional
- a department head with a strong sense of her role as instructional leader
- an educated, concerned, competitive, open-minded local population
- continual ongoing program review.

Or as an observer described another school:

> The English program has consistency and continuity across grade levels, and English teachers [who] have worked together for many years. I think these add up to similar approaches and materials; teachers know what to do, and students know what to expect.

If some departments emphasized consensus and consistency, however, others functioned equally well by providing scope for teachers to develop their own best approaches:

> [T]he teachers seem quite free to choose their own materials and to design curricula that work from their individual strengths. The administration is generally nonobtrusive and supportive: the teachers feel in control of things, and that makes for a sense of ownership for what happens in English classes.

What these successful programs seem to have had in common is an institutional context that supported the professional decisions that teachers made about appropriate methods and approaches in the teaching of English.

Teachers' Reports in the National Survey

Teachers within a school have a special perspective on the resources available and the constraints upon what they do in the classroom. To draw on their perspectives, teachers in the national survey were asked to indicate the extent to which various aspects of their English program could be seen as a strength or a weakness in their particular school. Their ratings of strengths are summarized in Figure 3.2.

In the public school sample, the teachers felt the greatest strengths of the English program were the freedom to develop their own style and approach (rated as a strength by 94 percent), preparation of the faculty (88 percent), support from the department chair (82 percent),

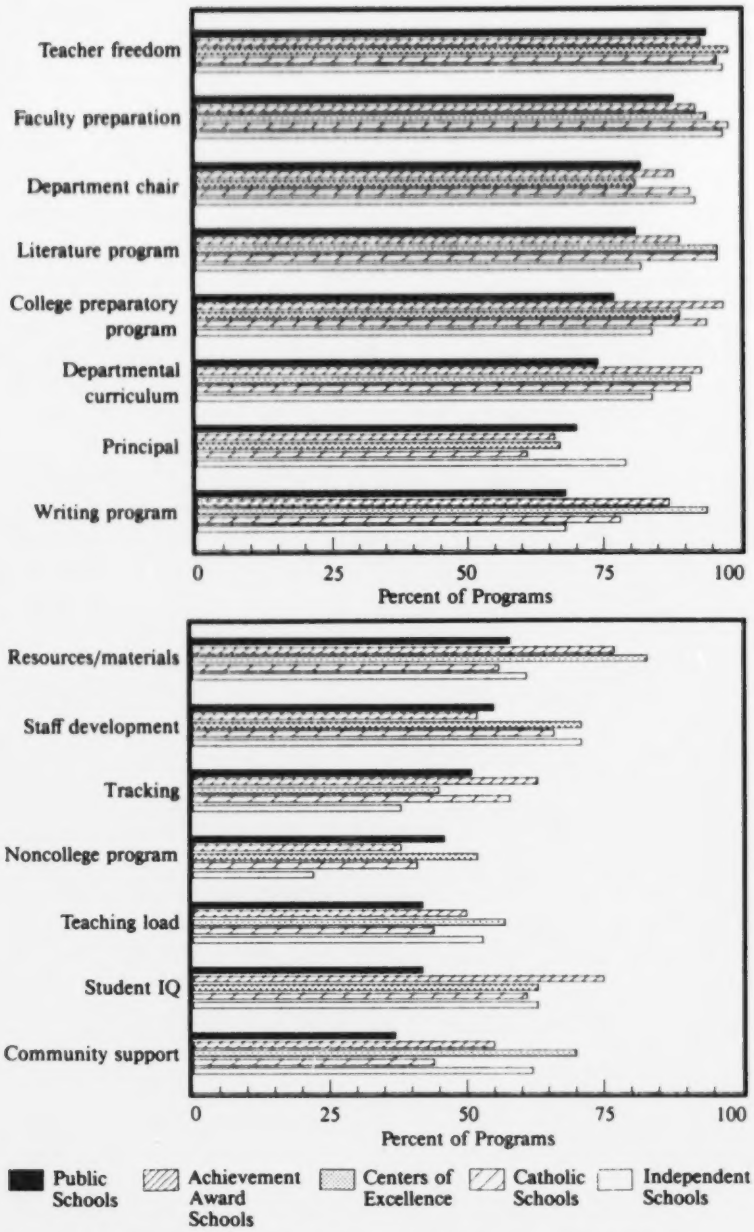

Figure 3.2. Strengths of the English program as perceived by teachers.

the program in literature (81 percent), the program for the college bound (77 percent), and the departmental curriculum in English (74 percent).

The teachers in the other samples tended, in general, to rate all aspects of their programs more highly than did the public school teachers, but a quite similar profile of strengths emerged across samples. The differences that do emerge between samples are interesting. The teachers in the random sample of public schools had the least faith in the intelligence of their students; only 42 percent of them rated the intelligence of their students as a strength, compared with 61 percent to 75 percent of the teachers in the other four samples. The public school teachers were also least likely to rate community support for their programs as a strength (37 percent). Independent schools (62 percent) and Centers of Excellence (70 percent) were most likely to view community support as a particular strength. Teachers in both samples of award-winning schools were also more likely to rate the availablility of resources and materials as a strength, to praise their programs for college-bound students, and to praise their programs in writing and literature.

These same responses can also be viewed in terms of the weaknesses singled out by the teachers. In the random sample of public schools, the most frequent weaknesses reported by the teachers included teaching load (rated as a weakness by 36 percent), community support (31 percent), programs for noncollege-bound students (27 percent), and availability of resources and materials (23 percent). Teachers in the other samples of schools reported fewer weaknesses, but teaching load and programs for noncollege-bound students led the lists of weaknesses they did report.

Summary

The data discussed in this chapter show that, in general, teachers of English are experienced and well-prepared. On average, teachers in the random sample of public schools reported over 14 years of teaching experience, and 95 percent reported an academic concentration in English or a related field. Some 61 percent had a master's degree.

Reports of teaching conditions in the public school sample indicated that the average load involved five classes of 24 to 25 students, for a total of 121 students per day. These figures reflect some improvement in teaching loads over the past 30 years, though only 28 percent of public school teachers reported loads that reflect the NCTE-recom-

mended maximum of 100 students per day. (NCTE has since changed its recommendation to 80 students per day, a criterion that only 13 percent of the teachers reported meeting.)

Teaching conditions in Catholic schools were similar to those in public schools, though overall school size was considerably smaller. Loads in the independent schools were by far the best, at least in terms of number of students: Seventy percent of these teachers reported loads that met the NCTE suggested maximum of 100 students per day, and 58 percent met the new recommended maximum of 80 students per day.

Teaching conditions varied noticeably with type of community: Teachers from schools in suburban areas typically reported considerably better teaching loads than did those from schools in urban areas. Teachers in both types of communities were experienced and well-prepared, however.

The three greatest strengths that teachers noted in the English programs in their schools reflect their professionalism and competence: They valued the freedom to develop their own style and approach, the overall preparation of the faculty, and the support of the department chair. The program in literature and the program for college-bound students were also highly rated.

Teaching load led the list of weaknesses cited by the public school teachers, considered a weakness by 36 percent of those responding. The degree of community support and programs for noncollege-bound students came next among the weaknesses the teachers noted.

Reports from the two samples of award-winning schools indicated a number of consistent differences between them and the random sample of public schools. Compared with the random sample, the award-winning schools were disproportionately suburban, had more resources available to support the literature program, hired teachers with more experience and more graduate preparation for teaching, kept teaching loads lighter, and offered more special programs and extracurricular activities related to the teaching of English. They also tended to be more satisfied with the quality of their students and the level of community support for the English program.

Note

1. The correlation between school size and the total number of literature-related extracurricular activities was low but significant, $r = .23$, $n = 278$, $p < .001$.

4 The Curriculum as a Whole

Literature in the English Curriculum

The secondary school English curriculum is a hybrid that arose out of a sometimes uncomfortable union of such disparate studies as reading, spelling, grammar, oratory, literary history, and rhetoric during the 19th century (Applebee, 1974). Over time, the balance among the constituent parts has shifted, and the definitions of some of the parts have also been subject to change. Rhetoric and oratory, once at the center of the curriculum, have shifted to the margins. Reading instruction has become the province of the elementary school grades. Literary studies have evolved from historical commentaries on authors and works into reading and discussion of the works themselves. Even the governing images that hold the various components together have changed, from literature and composition, to the four language arts (reading, writing, speaking, listening), to the disciplinary tripod of literature, language, and composition, to the development of "textual power" (Scholes, 1985).

Since the 19th century, literature has usually managed to claim the largest proportion of time and attention in the English classroom. Other activities tend to revolve around the selections chosen for study, rather than to displace them. Though literature has remained central to the English program in most schools, periodically the central role of literature has been challenged, sometimes by teachers concerned about the teaching of writing; sometimes by teachers wanting to turn attention toward film, television, or other forms of popular media; and sometimes by parents and community leaders concerned that students need more "practical" language skills, particularly grammar. In the past two decades, each of these concerns has arisen to challenge the central role of literature, with writing instruction, in particular, capturing the attention and enthusiasm of many teachers and scholars.

How literature should be incorporated into the overall curriculum has also varied considerably in response to changes in goals and philosophy. At different points in time, the "literature curriculum" has been little more than a list of required books; a chronological sequence of texts from the British or American tradition; thematic clusters of

selections of all types, chosen to illustrate powerful human situations; genre-based sets of texts selected to allow study of the distinctive features of particular types of literature; and sets of texts chosen for their "correlation" with social studies or other subject areas.

How, then, has literature fared recently? This chapter will examine the amount of emphasis given to literature and other components of English instruction, the way in which literature instruction is organized across the high school years, and the role of the department chair in keeping the curriculum in order.

Class Time Devoted to the Various Components of English

One of the first questions is simply how much instructional time in English is presently devoted to teaching literature? We examined this first in the case-study schools, and followed up with similar questions in the national survey.

Case-Study Schools

When teachers in the case-study schools were asked to estimate the amount of attention they gave to the various components of English, their responses affirmed the central place of literature in their classrooms. For Grades 9–12, they estimated that 50 percent of time in a representative class was devoted to literature, 28 percent to writing, 10 percent to language, 9 percent to speech, and the remaining 3 percent to other activities (e.g., media).

Schools in the National Survey

Department Chair Reports

Department chairs in the national survey were asked to estimate the percent of time generally allotted to literature in Grades 9–12. For departments in the random sample of public schools, reports indicated that some 53 percent of time spent in English focused primarily on literature. In the other samples, the average ranged from 58 percent to 60 percent. The differences among samples did vary somewhat with grade level, however (Figure 4.1). Departments in all schools gave literature more attention in the upper grades than in the lower, but the increase was particularly large in the Catholic and independent schools (where 71 percent or 72 percent of the time in Grade 12 was devoted to literature, compared with 59 percent in the public schools).

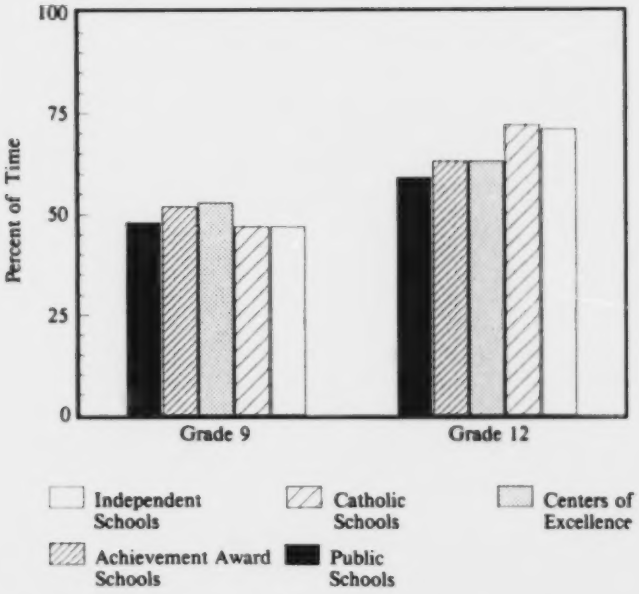

Figure 4.1. Department chairs' reports of time allotted to literature.

Teacher Reports

Teachers in the national survey were also asked about the amount of time devoted to literature and other components of English, for a class they had selected as representative of their teaching. Their reports are summarized in Table 4.1.

Teachers in the random sample of public schools reported an average of 48 percent of time allocated to literature across Grades 9–12. The time allocated to other components of English coursework included 27 percent to writing instruction, 15 percent to language (including grammar and usage), 7 percent to speech, and 3 percent to other topics.

Variations in Emphasis. Teachers' reports of the degree of emphasis on various components of English showed less variation across the different samples of schools than had been apparent in the department chairs' estimates. The only significant variation among samples occurred for writing, which was emphasized somewhat more in the two samples of award-winning schools and somewhat less in the Catholic school sample.

Table 4.1

Time Allocated to Different Components of English in a Representative Class, Grades 9–12
(Teacher Reports, Form B)

	Average Percent of Time						
	Public Schools (n=118)	Achievement Award Schools (n=54)	Centers of Excellence (n=39)	Catholic Schools (n=41)	Independent Schools (n=34)	Within-Group *SD*	*F*-Statistic (df=4;281)
Literature	48.3	53.0	49.9	55.4	56.0	17.5	2.25
Writing	26.8	31.9	28.2	23.1	26.8	12.2	3.27**
Language	15.4	10.6	10.7	15.7	13.4	12.9	2.02
Speech	6.9	4.7	8.7	6.5	3.5	8.7	2.17
Other	3.2	7.7	4.7	5.0	4.3	14.3	0.94

* $p<.05$
** $p<.01$
*** $p<.001$

Emphasis on the various components of English did vary considerably with level and track. The proportion of time allocated to literature in the public school sample rose from 37 percent in junior high/middle school classes to 52 percent in Grades 11 and 12. This was accompanied by a drop in attention to language (grammar and usage), from 24 percent in the junior high/middle school classes to 12 percent by Grades 11 and 12. Writing remained constant, at 25 to 29 percent, across the grades reported on. When the data are examined by track (Figure 4.2), literature received less emphasis in the noncollege-bound and mixed classes, and most emphasis in college-preparatory tracks. Conversely, language study received more emphasis in the noncollege-bound and mixed classes, and least in college-preparatory classes. Again, the time allocated to writing remained relatively constant across tracks.

Changes in Emphases Since the 1960s. We can get some sense of changes over time from Squire and Applebee's study (1968) of excellent programs. Basing their figures on classroom observations rather than on teacher or department chair reports, they found that literature instruction took 52 percent of class time; writing, 16 percent; and language, 14 percent. These figures suggest that the amount of time

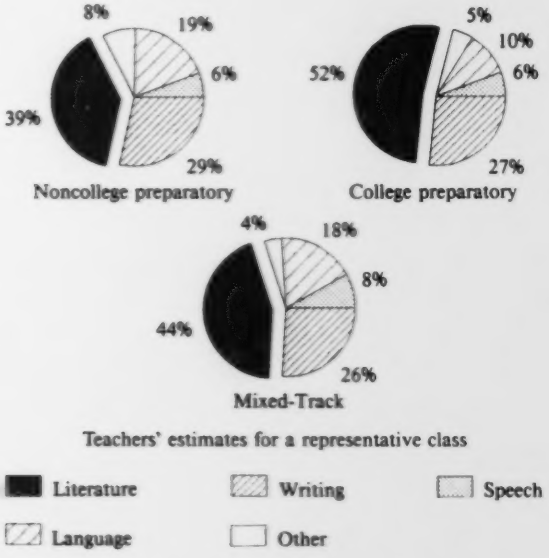

Figure 4.2. Time allotted to major components of English, by track.

devoted to literature has remained very stable since the early 1960s, but that writing instruction has gained in importance at the expense of a variety of other activities.

Emphasis on Literature-Related Activities

Teachers in the National Survey

It is, of course, somewhat artificial to separate the various elements of English coursework and treat them as independent. Speech, writing, language, and literature activities are often interrelated, building upon and reinforcing one another. From this perspective, even the roughly 50 percent of time devoted to literature may underrepresent its importance in the English curriculum. Thus, we asked another group of teachers to estimate the amount of time students had spent on literature-related activities in class and for homework during the previous five school days; they were also asked how many pages of literature-related reading students do each week. Responses to these questions are summarized in Table 4.2.

In the public school sample, high school teachers reported an average of 78 percent of class time and 52 percent of homework time during the previous five days had been spent on literature-related activities. Students in these classrooms were expected to do an average of 42 pages of literature-related reading a week.

Variations in Literature-Related Activities

The proportion of time spent on literature-related activities was somewhat higher in the two samples of award-winning schools and in the Catholic schools. Teachers in these three samples reported spending slightly more class time on literature-related activities, and considerably more homework time. They also reported requiring half again as much literature-related reading each week (from 61 to 67 pages, compared with 42 in the random sample of public schools). Teachers in the independent schools, on the other hand, reported spending somewhat less time on literature-related activities in class than did public school teachers, and reported assigning only slightly more literature-related reading each week.

Estimates of literature-related activities also varied with grade level and track. College-bound students spent 83 percent of class time and 64 percent of homework time on literature-related activities, compared with 73 percent of lesson time and 52 percent of homework time for

Table 4.2

Attention to Literature in a Representative Class, Grades 9–12
(Teacher Reports, Form A)

	Public Schools (n=120)	Achievement Award Schools (n=61)	Centers of Excellence (n=44)	Catholic Schools (n=42)	Independent Schools (n=30)	Within-Group *SD*	*F*-Statistic (df=4;292)
Percent of time on literature-related activities during previous five days:							
Lesson time	78.3	83.9	85.5	83.5	71.2	(23.6)	2.38*
Homework time	52.3	66.8	69.7	65.3	65.9	(38.2)	2.57*
Average number of pages of weekly literature-related reading assigned	41.9	67.0	62.4	61.2	46.8	(46.8)	4.45**

* $p<.05$
** $p<.01$
*** $p<.001$

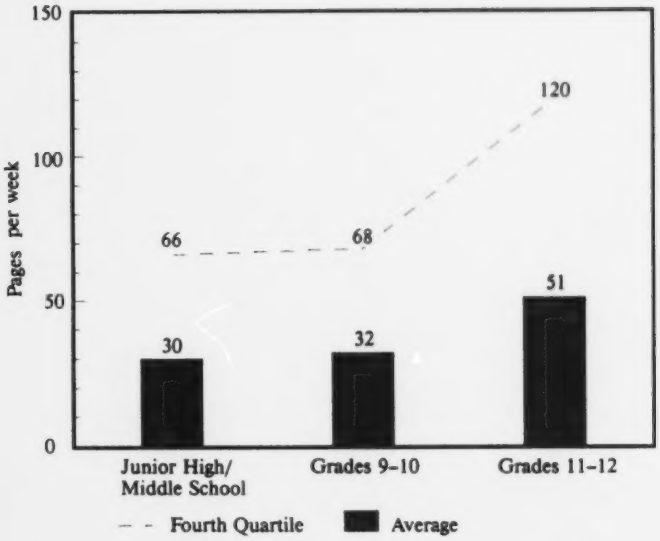

Figure 4.3. Pages of literature-related reading, by level.

noncollege-bound students. They were also required to read nearly two and a half times as many pages each week as were noncollege-bound students (65 pages versus 23). Similarly, senior high school students spent a higher proportion of their time on literature-related activities: The proportion of lesson time devoted to literature rose from 69 percent in the junior high/middle school classrooms to 85 percent by Grades 11 and 12, while the proportion of homework time increased from 33 percent to 60 percent. The average amount of literature-related reading remained around 30 pages a week through Grades 9 and 10, and then rose to 51 pages in the upper high school grades (Figure 4.3).

Average amounts of required reading are difficult to interpret: How much can students reasonably be asked to do? That will of course vary from class to class, but Figure 4.3 includes as a kind of target the average amount of reading required by the 25 percent of public school teachers who reported requiring the most reading at each grade level. These figures are more than twice as high as the average at each grade level. (The average amount of reading required by the 25 percent of teachers with the toughest requirements in each of the other samples of schools was higher still; the average across the four other samples was 105 pages per week for Grades 9 and 10, and 159 pages for Grades 11 and 12.)

Table 4.3

Percent of Literature-Related Class Time Focused on Particular Genres
During the Preceding Five Days in a Representative Class
Grades 9–12
(Teacher Reports, Form A)

	Mean Percent of Class Time						
	Public Schools (n=120)	Achievement Award Schools (n=63)	Centers of Excellence (n=44)	Catholic Schools (n=41)	Independent Schools (n=29)	Within-Group *SD*	*F*-Statistic (df=4;292)
Novels	30.8	33.3	41.5	28.6	42.2	(41.2)	1.02
Plays	19.8	20.7	25.0	17.2	7.4	(34.9)	1.20
Stories	22.8	15.9	11.0	21.2	22.4	(33.6)	1.25
Poetry	14.1	15.0	14.8	16.7	13.5	(28.9)	0.08
Nonfiction	6.0	6.5	3.3	8.0	10.6	(19.7)	0.69
Film or video	4.8	3.7	1.2	3.4	1.7	(9.2)	1.59
Other	1.8	5.0	3.2	4.8	2.1	(13.3)	0.81

* $p<.05$
** $p<.01$
*** $p<.001$

Types of Literature Studied

"Literature" is an ambiguous term in school contexts, sometimes being strongly value-laden and reserved for works that have passed a test of time, sometimes being simply a cover term for works of all levels of quality in diverse genres and media. For the purposes of the present study, we have let literature be defined simply as whatever individual teachers and departments customarily think of as the substance of literature classes. This, in turn, leads to questions about what types of literature students are actually assigned to read.

Teachers' Reports in the National Survey

In one set of questions, we asked teachers to estimate what percent of literature-related class time was spent on a variety of different genres, including novels, plays, short stories, poems, nonfiction, film or video, and other types of literature. They were asked to respond on the basis of the previous five days of instruction in a specific, representative class. Their responses are summarized in Table 4.3.

In the random sample of public schools, book-length works (novels and plays) took up the greatest proportion of literature-related activities, together accounting for 51 percent of class time. Short stories came next (23 percent), followed by poetry (14 percent), nonfiction (6 percent), and media (5 percent).

Variations in Emphasis on Various Types of Literature

There were no significant variations in emphases on different genres among the various samples of schools. Emphases did vary by grade level, however (Figure 4.4). Junior high/middle school classes placed more emphasis on short stories (43 percent of class time, versus 20 percent in Grades 11 and 12), and less emphasis on book-length works (33 percent of class time in junior high/middle school classes, versus 53 percent in Grades 11 and 12). Attention to poetry also showed an increase across the grades, from 8 percent of literature time in the junior high to 17 percent by Grades 11 and 12.

Variations by track centered on the teaching of drama, which received less emphasis in noncollege-bound classes (5 percent of class time, versus 18 percent for mixed-track and 22 percent for college-preparatory classes). There was, correspondingly, slightly more emphasis on all other genres in noncollege-bound tracks.

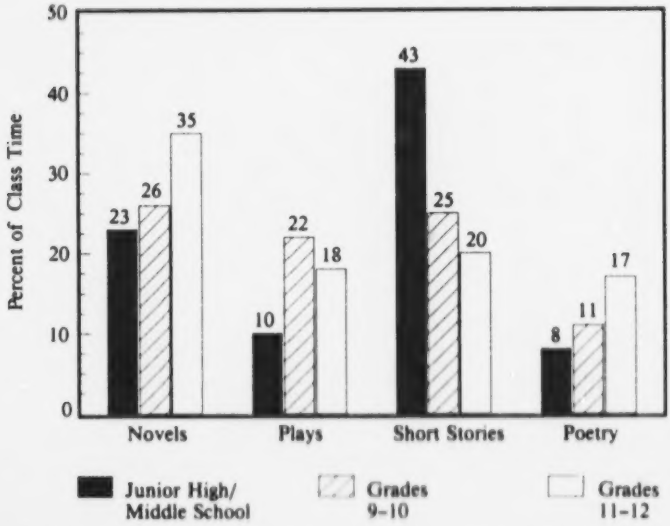

Figure 4.4. Percent of class time devoted to selected genres, by level.

Teaching Materials

Sources of Materials

Teachers in the survey were asked to indicate sources of materials that they used regularly in teaching literature in a representative class. Their responses are summarized in Figure 4.5.

In the random sample of public schools, the most frequent source of materials was the literature anthology (used regularly by 66 percent of the teachers), followed by class sets of book-length texts (52 percent) and dittoed or photocopied supplementary reading (44 percent). The biggest difference among the five samples of schools was the occurrence of students purchasing books themselves, which was common in the independent and Catholic schools, but rare in the public school sample. There were also differences in the use of class sets of book-length texts. These were most common in the two samples of award-winning schools (where they were used slightly more than anthologies), and least common in the Catholic and independent schools. In the samples of award-winning schools, the greater abundance of class sets of books may be attributable to the greater financial resources available.

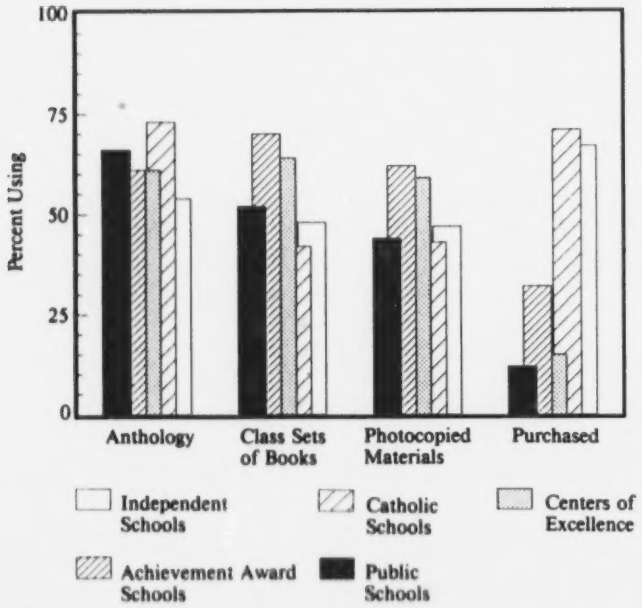

Figure 4.5. Sources of literary materials used in a representative class.

The Literature Anthology

The commercial literature anthology, as it has evolved since the 1920s, is a massive text that usually includes at least one novel, one play, short stories, essays, and poems, together with extensive background material and questions for discussion. Given the importance of these anthologies in many classrooms, a second group of teachers was asked to indicate the extent of their use of an anthology in a representative class, and to rate the anthology materials for their adequacy as a source for selections and for teaching activities. Their responses are summarized in Table 4.4.

In the random sample of public schools, 63 percent of the teachers reported that the literature anthology was their "main source of selections," and another 28 percent reported using it for supplementary reading. (This compares with the 66 percent of teachers who reported "regular use" of an anthology.) Catholic school teachers were somewhat more likely to report the anthology as their main source of selections, and teachers in the two award-winning samples and in the independent school sample were somewhat less likely to do so.

Table 4.4

Use of Literature Anthologies in a Representative Class
(Teacher Reports, Form C)

	Percent of Classes					
	Public Schools (n=170)	Achievement Award Schools (n=59)	Centers of Excellence (n=54)	Catholic Schools (n=46)	Independent Schools (n=32)	Chi-Square (df=8)
Extent of Use						
Not at all	9.4	22.0	20.4	13.0	32.4	
For supplementary reading	27.5	27.1	33.3	13.0	21.6	
As main source of selections	63.2	50.8	46.3	73.9	45.9	23.39**
Adequacy as a source of selections						
Excellent	41.4	23.5	37.0	46.2	60.7	
Adequate	51.0	68.6	54.3	53.8	39.3	
Poor	7.6	7.8	8.7	0.0	0.0	15.75*
Adequacy as a source of teaching suggestions						
Excellent	28.3	10.2	12.8	35.1	16.0	
Adequate	59.3	55.1	66.0	45.9	56.0	
Poor	12.4	34.7	21.3	18.9	28.0	22.51**

* $p<.05$
** $p<.01$
*** $p<.001$

Overall, teachers rated anthologies quite highly. In the random sample of public schools, 92 percent rated the anthologies at least adequate as a source of selections, and 88 percent similarly rated them as at least adequate as a source of teaching suggestions. There were some interesting variations in their ratings, however. Some 41 percent of the teachers in the random sample of public schools rated the anthology "excellent" as a source of selections, but only 28 percent gave similar ratings for the accompanying teaching suggestions. Teaching suggestions were rated even less highly by teachers in the other samples of schools. The anthologized selections were rated most highly by teachers in Catholic and independent schools and least highly by teachers in the two samples of award-winning schools.

Use of the anthologies was relatively constant across grade levels and tracks, as were ratings of the selections. Teaching suggestions were somewhat more likely to be rated highly by junior high/middle school teachers (33 percent rated them as excellent), and were less likely to be rated highly by teachers in Grades 11 and 12 (14 percent rated them as excellent).

Organizing the Curriculum

Given its importance in the teaching of English, how do teachers organize the literature curriculum? Department chairs in the national survey were asked to list the emphases at each grade, Grades 7–12. The responses for each sample are summarized in Table 4.5.

The results indicate considerable uniformity in the ways literature instruction was organized. The most typical course of study in all five samples was organized around genres in Grades 7–10, American literature in Grade 11, and British literature in Grade 12. In Grades 7–9, the only variation on that most typical pattern was an attempt by some schools to emphasize an "overview of literature" in Grades 7 and 8 (particularly in the public school and Achievement Awards samples).

In the upper grades, some variations from the typical pattern are evident, particularly as schools try to accommodate a course in world literature. Of increasing importance as schools seek to reflect a broader literary heritage, world literature was offered in some schools at Grade 10 and in others at Grade 12. When it was offered at Grade 10, the traditional sequence of American and British literature at Grades 11 and 12 remained undisturbed (Table 4.6). When world literature was offered at Grade 12, it either replaced all or part of the British literature

Table 4.5

Most Frequent Emphases in the Literature Curriculum, by Grade
(Department Chair Reports)

Grade	Emphases Reported by 20% or More of the Schools[a]				
	Public Schools	Achievement Award Schools	Centers of Excellence	Catholic Schools	Independent Schools
7	Genre study Overview	Genre study Overview	Genre study	— —	Genre study
8	Genre study Overview	Genre study Overview	Genre study	— —	Genre study
9	Genre study	Genre study	Genre study	Genre study	Genre study
10	Genre study World literature	Genre study American literature	Genre study World literature American literature	Genre study American literature	Genre study American literature
11	American literature	American literature	American literature Electives	American literature British literature	American literature
12	British literature World literature	British literature World literature	British literature World literature Electives	British literature World literature	British literature Electives

[a]-Listed in descending order of frequency

Table 4.6

Curriculum Sequence, Grades 10–12
(Department Chair Reports)

Sequence	Percent of Schools				
	Public Schools n=165	Achievement Award Schools n=62	Centers of Excellence n=46	Catholic Schools n=52	Independent Schools n=50
Genre; American; British	49.7	51.6	32.6	36.5	42.0
World; American; British	15.2	9.7	15.2	11.5	6.0
Genre; American; British & World	7.3	11.3	2.2	13.5	4.0
American; British; World	2.4	6.5	2.2	26.9	2.0
Other	25.5	21.0	47.8	11.5	46.0
Chi-Square(16)=72.88***					

* $p<.05$
** $p<.01$
*** $p<.001$

course (the most typical pattern in the public schools experimenting with world literature at this level), or it moved the other courses back so that American literature was offered in Grade 10 and British literature in Grade 11 (the most typical pattern in the Catholic schools experimenting with a 12th-grade world literature course). Other sequences of emphases in Grades 10–12 resulted primarily from the offering of elective courses, or from a two-year American literature course offered in some schools.

Elective Courses

Reports on grade-level emphases in the literature curriculum also indicate a smattering of attention to elective courses. Popular during the 1970s as a way to individualize and invigorate the English curriculum (Hillocks, 1972), elective programs have largely disappeared from most schools, though elective courses have remained at some grade levels. Department chairs were asked directly about the availability of alternative elective courses at each grade level. Their responses are summarized in Figure 4.6.

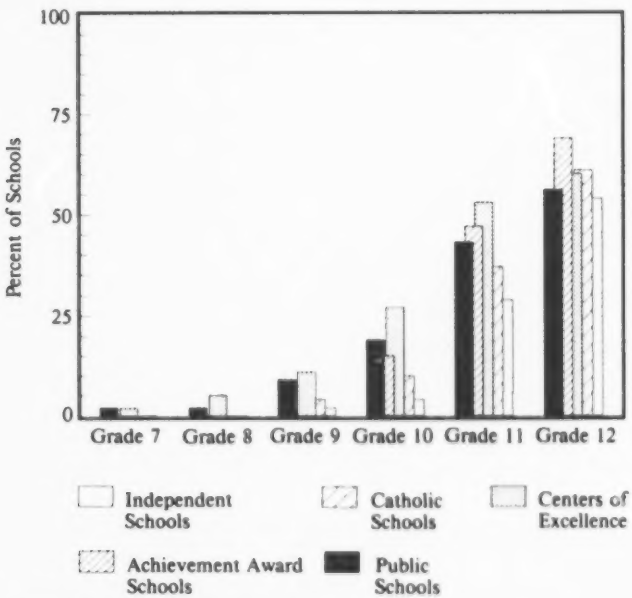

Figure 4.6. Schools offering electives, by grade.

Through Grade 9, fewer than 10 percent of the schools reported offering elective courses. The numbers rose somewhat in Grade 10 (19 percent) and became substantial by Grades 11 and 12 (43 and 56 percent, respectively). Rather than the extensive elective programs of the past, however, in most cases these results reflect a limited number of choices at the upper level of the curriculum, where subjects such as drama or journalism may be offered as options to the regular English course, or where students may choose among British, American, and world literature—or even, in some schools, whether to take a fourth year of English at all. (Coley and Goertz, 1990, found that only 37 states required four years of English for high school graduation in the 1989–90 academic year.)

Variations in Offerings of Elective Courses

Within this overall pattern, Catholic and independent schools reported even less interest in electives at the lower grades, and Centers of Excellence reported somewhat more. As a major device for organizing the curriculum, however, electives were not popular in any of the samples of schools.

Organizing Classroom Instruction

Whatever overall organizing framework is chosen for the grade-by-grade curriculum, teachers think about classroom instruction in a variety of ways. They may emphasize genres or themes within a chronological course, focus on individual major works, decide to emphasize the literature of specific groups, or structure their curriculum around special approaches such as guided individual reading.

To examine this aspect of instruction, we asked teachers to rate the importance of six specific organizational strategies. They rated the six approaches on a scale from 1 (minor importance) to 5 (major importance), in the context of the curriculum used with a representative class. The results are summarized in Figure 4.7.

Overall, the single most highly rated approach to organizing classroom instruction in the public school sample was the study of individual major works (rated as important by 78 percent of the teachers in the random sample of public schools). Whatever other framework may be placed around it—genre, themes, chronology, or special group—the individual major work remains central to the ways teachers think about and organize instruction in their classes. Second in importance was the study of genres or types (72 percent), a legacy of the New Critical

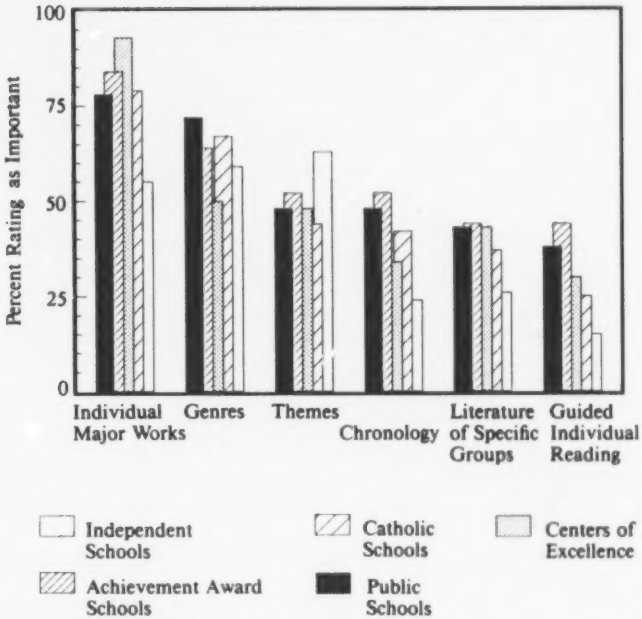

Figure 4.7. Organizing classroom instruction in a representative class.

concern with how works are structured (e.g., Brooks & Warren, 1938). This was followed at some distance by thematic units (48 percent), chronology (48 percent), and the study of literature representing specific groups (43 percent). The least important technique was guided individual reading (38 percent), despite its popularity among professional leaders (e.g., Atwell, 1987; Squire & Applebee, 1968).

The generally high ratings given to all of these approaches, however, should also be noted: Most teachers relied upon a variety of ways to shape their classroom instruction, rather than settling exclusively upon one or another technique.

Variations in Organization of Instruction

A few variations from this general pattern occurred in the other samples. Teachers in the two samples of award-winning schools tended to rate the study of individual major works even more highly than did their peers in the random sample of public schools. Teachers in the independent schools, in contrast, ranked thematic units more highly than

any other approach (63 percent) and were somewhat less interested in the study of individual major works. (These were still rated as important by 59 percent, however.) The independent school teachers also had the least interest in guided individual reading (15 percent) and in the study of literature representing specific groups.

Responses to these items showed only a few variations by level or track. The only major shift with grade level occurred for chronological study, which is central in American and British literature courses in Grades 11 and 12 (rated as important for 74 percent of the classes) and relatively unimportant earlier (13 percent in junior high/middle school, 15 percent in Grades 9 and 10). Genre study, however, even though it provides the overall organizing framework in only the lower grades, was rated equally important across all grades. Guided individual reading shows a trend toward more emphasis in junior high/middle school classes (59 percent, versus 38 percent in Grades 9 and 10, and 39 percent in Grades 11 and 12), but the differences were not significant in the present sample. The only statistically significant difference in organizational approaches by track occurred for the study of individual major works. This was rated as important for 68 percent of the noncollege-track classes, for 73 percent of mixed-track classes, and for 83 percent of college-preparatory classes ($p < .05$). Again, there was a tendency for guided individual reading to be rated more highly in noncollege-bound classes (49 percent, versus 31 percent in mixed-track and 32 percent in college-preparatory classes) and chronological study in college-preparatory tracks (47 percent, versus 41 percent in mixed-track and 28 percent in noncollege-bound classes), but neither set of differences was statistically significant.

Coordinating the Curriculum

In most classrooms, curriculum is the result of the interaction of a variety of different influences, including the course of study, traditions within the school and department, and each teacher's individual background and interests. To examine differences in the ways these factors might interact in different settings, department chairs were asked to rate the importance of several factors in determining the literature curriculum in their schools. The results are summarized in Table 4.7.

Overall, the single most important influence in all of the samples was the departmental course of study, followed closely in the random sample of public schools by the state or district course of study, informal departmental consensus, and the individual teacher. The two samples

Table 4.7

Major Influences in Determining the Literature Curriculum
(Department Chair Reports)

	Percent of Reports[a]					
	Public Schools (n=200)	Achievement Award Schools (n=66)	Centers of Excellence (n=50)	Catholic Schools (n=52)	Independent Schools (n=51)	Chi-Square (df=4)
Departmental course of study	69.7	78.8	90.0	88.7	79.6	15.05**
State or district course of study	62.0	51.6	48.9	18.4	17.4	50.47***
Each individual teacher	51.3	48.5	60.0	63.5	67.3	7.28
Informal departmental consensus	50.5	50.0	72.0	80.8	78.4	29.64***

[a] Ratings of 4 or 5 on a scale from 1 (minor) to 5 (major).
* $p<.05$
** $p<.01$
*** $p<.001$

of award-winning schools looked similar, though they put somewhat less weight on the state or district course of study. Catholic and independent schools (as would be expected) felt the least influence from a state or district course of study, and placed correspondingly more emphasis on their own course of study, on informal departmental consensus, and on the individual teacher.

Given the importance of the departmental course of study, it is interesting to note how often it was revised. Department chairs' reports in all samples indicated that the formal curriculum was revised regularly. Their estimates of the time since the last update of the formal curriculum in literature was 2.3 years in the public school sample, 2.2 years in the Centers of Excellence, and 2.7 years in the Achievement Award schools. The curricula in the Catholic and independent schools had been revised even more recently, averaging 1.2 years in both samples. Reports of updates to the curriculum in writing were similar.

Support Provided to the Department Chair

The primary responsibility for ensuring that the curriculum is kept up to date, as well as for organizing and supervising all other departmental activities, usually devolves upon a department chair, who may or may not be given additional support (e.g., released time, clerical support, or extra salary) to carry out these duties. Table 4.8 summarizes department chairs' reports on the support that they received in the various samples of schools.

In the random sample of public schools, 73 percent of the department chairs reported receiving at least some support. When support was provided, it was most likely to involve released time or a salary increment; clerical help was rare, even though much of a department chair's work is likely to have a large clerical component (e.g., completing orders and requisitions, scheduling classes).

Variations in Support

The amount of support that department chairs received for their work varied considerably among the samples in the present study. The independent school department chairs were least likely to receive support (32 percent receiving none at all), followed closely by the chairs in public schools (27 percent receiving none at all). In the two samples of award-winning schools, on the other hand, 88 percent to 94 percent received support of one kind or another. The Catholic sample fell in between, with 81 percent of the department chairs receiving at least some support.

Table 4.8
Support Provided to the Department Chair for Coordinating Departmental Activities
(Department Chair Reports)

	Percent of Schools					
	Public Schools (n=198)	Achievement Award Schools (n=65)	Centers of Excellence (n=51)	Catholic Schools (n=53)	Independent Schools (n=47)	Chi-Square (df=4)
Released time	60.6	66.2	78.4	81.1	68.1	11.53*
Salary increments	34.7	60.0	58.8	22.6	6.4	49.29***
Clerical help	8.6	9.2	11.8	1.9	10.6	4.02
Other support	3.5	6.2	2.0	1.9	8.5	4.45
None at all	27.0	6.2	11.8	18.9	31.9	18.82***

* $p<.05$
** $p<.01$
*** $p<.001$

The amount of work involved in chairing a department is tied directly to the size of the school. In public schools with fewer than 500 students, 55 percent of department chairs reported receiving no support; in schools of 500 to 1,499 students, 23 percent received no support; in schools of 1,500 or over, only 9 percent received no support. Even in large schools, however, clerical support was almost nonexistent (reported by only 6 percent).

Projected Changes in the Literature Curriculum

As a prelude to a question about specific changes that might take place, department chairs were asked if they expected *any* changes in content and approaches to teaching literature in their department in the next few years. Since change and innovation are generally considered positive attributes in American schools, we expected this question to yield an almost universal "yes."

We were wrong. Only about 40 percent of the department chairs in the public school sample expected any changes at all in content or approaches to teaching literature in the next few years; the majority expected none. These figures were virtually identical across the other samples.

The figures did vary, however, by type of community and by the composition of the student body (Figure 4.8). In suburban schools, fully 71 percent of the department chairs reported expecting changes in the literature curriculum in the next few years, and so did approximately 50 percent of the chairs in schools with 10 percent or more minority students. These responses may reflect the traditional leading role that suburban schools have played in educational reform, as well as the recent widespread emphasis on improving the educational attainments of minority students through changes in teaching methods and materials.

Summary

Results in this section suggest that literature has maintained its central place in the English curriculum, in spite of recent reforms focusing on the teaching of writing. Approximately 50 percent of high school English class time is devoted to literature; when the interrelated nature of the English language arts is taken into account, as much as 78 percent of class time may be devoted to literature-related activities. The emphasis on literature is highest in the upper grades and college-

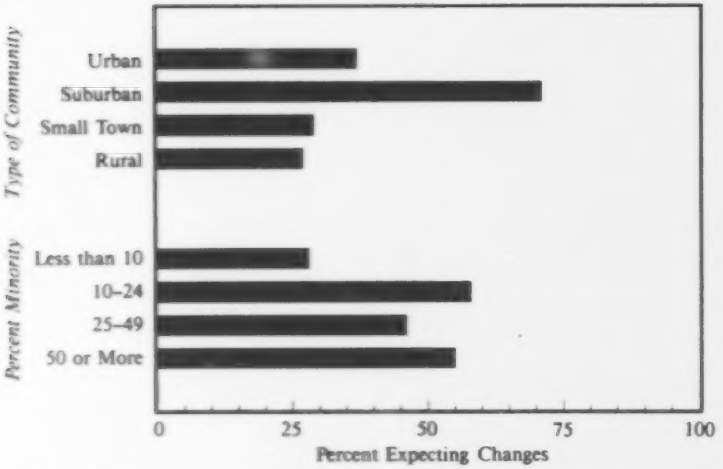

Figure 4.8. Department chairs expecting changes in literature instruction in next few years.

preparatory tracks, and lowest in middle-school and noncollege-bound classes.

The curriculum as a whole tends to be organized around genres in Grades 7–10, American literature in Grade 11, and British literature in Grade 12. Attempts to add courses in world literature introduce some variation into this pattern, particularly at the 10th and 12th grades. Within these broad organizational patterns, the most highly rated approach to organizing the curriculum was the study of individual major works (rated highly by 78 percent), followed closely by study of genres or types (72 percent). The most highly rated approaches to literature study all involve techniques that work well with whole-class study. Guided individual reading received lower ratings than any other approach, though it was somewhat more popular in the junior high/middle school grades than it was in the high school.

The most important influences on the organization of the curriculum take place at the departmental level, whether through a formal course of study or informal consensus. Many department chairs, however, receive little compensation for the organization and supervision of English instruction. They were most likely to receive some form of support (usually released time or a salary increment) in the samples of award-winning schools, and least likely to do so in the independent

schools. Even in large schools, 9 percent of the department chairs reported receiving no support at all for their duties.

The curriculum in literature was very similar across the various samples studied here, and also seems very stable. The majority of department chairs expected that there would be *no* changes in content or approaches to the teaching of literature in their departments during the next few years.

5 Selections Chosen for Study

Introduction

Since at least the 1960s there has been a variety of attempts to broaden the curriculum in literature. Some of these attempts have echoed long-standing calls for including more accessible and appealing selections, often as part of an emphasis on "young adult" or "adolescent" literature. Others have reflected a concern with including more selections from alternative literary traditions, particularly selections by women and minority authors, to better reflect the diversity of American culture. Still others have sought to include more contemporary literature, including film and other media.

During the 1980s, the seeming success of these movements generated its own backlash emphasizing the values of a traditional liberal education (Bennett, 1984). Spurred by calls for ensuring that all students become "culturally literate" (Hirsch, 1987) and by reports that seemed to indicate that they have not (Ravitch & Finn, 1987), this backlash has created a strong set of countervailing pressures to ensure that students read and study the great books of the Western literary tradition.

In light of this controversy, this chapter will examine the materials that students read as part of the literature curriculum: the traditions represented and the influences that shape teachers' choices. This chapter will concentrate on titles that teachers and department chairs reported as actually being taught. The following chapter will look at the related question of the materials that are included in widely-used high school literature anthologies.

Required Book-Length Works

Because of the importance of book-length works in the curriculum as a whole, one study in the current series replicated Anderson's (1964) study of required titles. We asked nationally representative samples of department chairs to list "for each grade in your school the book-length works of literature which all students in any English class study."

The titles that were reported were then characterized in terms of period, genre, and various author characteristics.

General Characteristics of the Selections

Types of Literature Represented

In Grades 9–12 in the public school sample, 64.7 percent of the required titles were novels and another 25.5 percent were plays. The remaining selections included various types of nonfiction (7 percent), collections of poetry or long narrative poems (2.6 percent), and collections of short stories (.2 percent).

Literary Periods

Figure 5.1 summarizes the distribution of these texts across various time periods. The majority of the required texts were written during the 20th century (61 percent for the public school sample), with fully

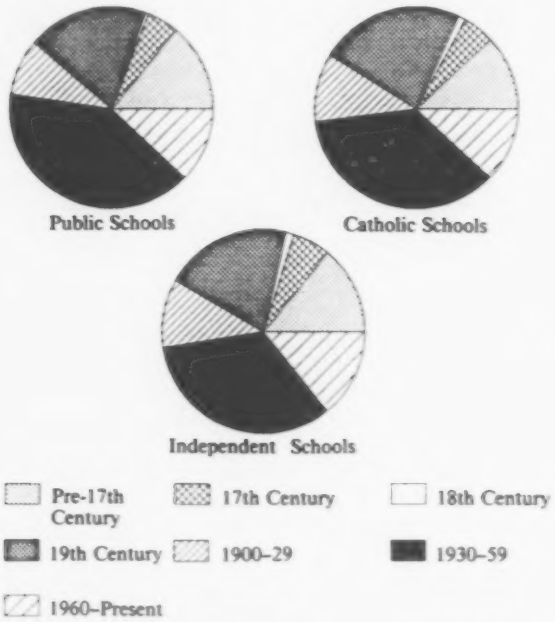

Figure 5.1. Representation of literature from different periods, book-length works.

40 percent from the period 1930–59. Relatively recent titles—those published since 1960—made up about 12 percent of the required selections in the high school grades. Results were virtually identical for public, Catholic, and independent school samples.

Characteristics of the Authors

Table 5.1 summarizes several characteristics of authors of the required book-length texts. The most striking feature of the results in Table 5.1 is the narrowness of the traditions represented: In the public school sample, 86 percent of the selections for Grades 9–12 were written by male authors, and 99 percent by white (non-Hispanic) authors. In terms of the national traditions within which the authors wrote, 58 percent came from North America and another 33 percent from the United Kingdom.

Recent attempts to broaden the curriculum seem to have had very little effect on the representation of women and minorities among the authors of required book-length texts.

Variations in the Characteristics of Selections and Authors

There was very little variation among samples of schools in the characteristics of the selections and authors of required book-length texts (Table 5.1). The public schools placed slightly more emphasis on American selections (58 percent) than did the Catholic schools (51

Table 5.1

Characteristics of Authors and Selections, Required Book-Length Works

	Grades 9–12		
	Public Schools	Catholic Schools	Independent Schools
Author			
Male	85.9	84.3	87.8
White	98.7	97.6	97.5
National Tradition			
North America	58.3	50.9	49.2
United Kingdom	33.0	35.9	36.5
Europe	7.6	10.8	12.0
Other	1.1	2.4	2.3
Type			
Novels	64.7	65.8	58.1
Plays	25.5	24.5	27.9
Nonfiction	7.0	5.7	6.8
Other	2.8	4.0	7.2

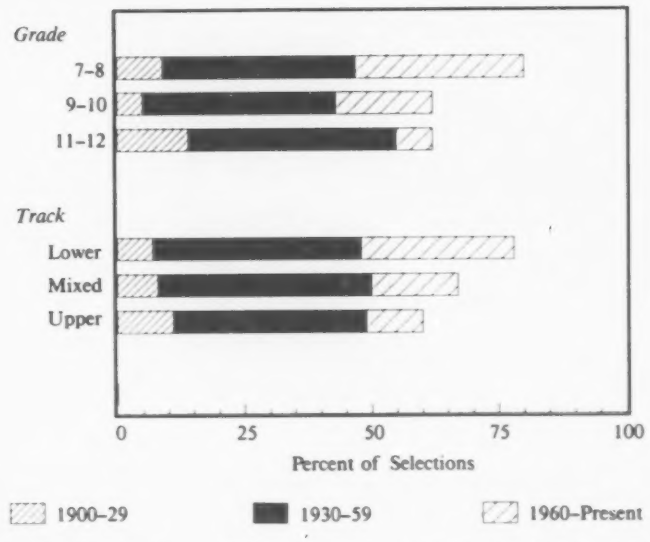

Figure 5.2. Emphasis on 20th-century selections in required book-length works, by grade and track.

percent) and independent schools (49 percent). They placed correspondingly less emphasis on selections from the United Kingdom and the European continent (41 percent, versus 47 percent in the Catholic schools and 49 percent in the independent schools). The overwhelming characteristic of the titles in all three samples, however, was the narrowness of the traditions represented.

There were some variations by grade level and track, however. In general, the selections required in Grades 7 and 8, and those required for noncollege-bound classes, were somewhat more contemporary (Figure 5.2), more likely to stem from North American authors, and more likely to be written by women or minorities than were the selections required in the senior high school grades and those required of college-bound students (Table 5.2). All of these differences seem explicable in terms of teachers' attempts to make the literature curriculum more relevant and more accessible for younger students and for those less interested in academic study.

Characteristics of the authors also varied somewhat with period and genre. Minority authors were poorly represented in all periods: Even for selections written since 1960 (which showed the greatest diversity), only 5 percent were by minority authors. Works by women, on the

Table 5.2

Characteristics of Authors and Selections,
Public Schools by Grade and Track

	Grade Level			Track		
	7–8	9–10	11–12	Non-College	Mixed-Ability	College Prep
Author						
Male	70.3	82.6	89.4	77.9	82.5	85.3
White	95.9	98.2	98.5	96.5	97.7	98.4
National Tradition						
North America	75.4	57.0	59.5	74.0	63.0	56.3
United Kingdom	17.1	34.7	30.8	20.4	29.4	33.2
Europe	7.4	8.1	7.9	5.3	7.1	9.2
Other	.1	.2	1.8	.3	.5	1.3
Type						
Novels	84.5	62.9	63.6	73.7	66.2	63.3
Plays	7.2	22.8	30.2	18.2	22.8	26.5
Nonfiction	7.4	11.4	3.3	6.0	8.6	6.9
Other	.9	2.9	2.9	2.1	2.4	3.3

other hand, rose from 0 percent of the required selections written before 1900 to 18 percent of those written between 1930 and 1959, and to 41 percent of those written since 1960. Representation of women authors was better for novels (23 percent) and nonfiction (27 percent) than for plays (4 percent), which were dominated by Shakespearean selections.

Changes Since 1963 in Characteristics of Authors and Selections

Anderson's (1964) study of titles required in the spring of 1963 provides a reference point for examining changes in the nature of the required texts.[1] The relevant data are summarized in Figure 5.3 and Table 5.3.

In all three samples, there was some increase between 1961 and 1988 in the proportion of novels (from 55 percent to 69 percent of the selections required in public high schools, Grades 7–12), with decreases in the proportion of plays (from 26 percent to 22 percent) and nonfiction (from 16 percent to 7 percent). There was also an increase in the proportion of works written within the previous 60 years (since 1903 for the earlier survey, since 1928 for the current one). For the public school sample, this represents more than a doubling of the proportion of relatively recent selections, from 26 percent to 57 percent (Figure 5.3). Trends in the Catholic and independent school samples were in

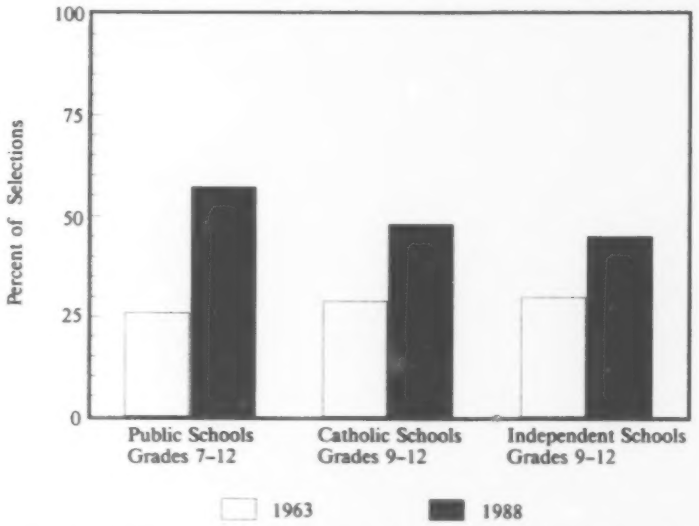

Figure 5.3. Changes in the proportion of required book-length works from the previous 60 years.

Table 5.3

Changes Since 1963 in Characteristics of Required Book-Length Works[a]

	Public (7–12)		Catholic (9–12)		Independent (9–12)	
	1963	1988	1963	1988	1963	1988
Author						
Male	84.6	82.8	85.5	85.3	90.4	89.5
White	100.0	98.1	99.6	98.0	100.0	97.5
National Tradition						
North America	40.3	61.9	38.2	49.0	35.3	46.7
United Kingdom	55.0	29.2	54.7	37.5	52.3	39.3
Europe	4.7	8.0	6.4	11.4	11.2	12.3
Other	.0	.9	.7	2.1	1.2	1.7
Type						
Novel	54.8	68.5	55.7	66.0	50.8	56.9
Plays	26.2	22.0	27.6	25.2	33.8	29.9
Nonfiction	15.7	7.0	10.5	5.4	7.4	6.3
Other	3.3	2.5	6.2	3.4	8.0	6.9

[a] Based on titles required in 5% or more of schools.

the same direction. (Although the changes in Figure 5.3 look larger for the public school sample, this is a function of the wider grade-span included; data presented in Figure 5.1, discussed above, make it clear that in 1988, the proportion of contemporary works was virtually identical in public, Catholic, and independent school samples when grade levels were kept constant.)

The increase in the proportion of contemporary works did not greatly broaden the nature of the selections, however (Table 5.3). The proportion of works by women and by minority authors increased only marginally over the 25-year period in all three samples. What did change was the proportion of authors writing within a North American context. In the public school sample (Grades 7–12), the proportion of required American selections rose from 40 percent to 62 percent, while it rose about 11 percentage points for Grades 9–12 in the Catholic and independent schools. The proportion of required texts from the United Kingdom showed a corresponding decline in all three samples.[2]

Most Frequently Required Authors and Titles

The results discussed so far indicate that the book-length texts required in public, Catholic, and independent schools were very similar in the literary traditions represented. The next question to address is whether there was a similar degree of agreement about the specific authors and titles chosen for study.

Table 5.4 summarizes the ten titles most frequently taught in public, Catholic, and independent schools for Grades 9–12. Although the rank ordering of the titles differs somewhat in the three samples, the titles are remarkable more for their consistency than for their differences: The titles included in the top ten are identical in the public and Catholic school samples, and nearly so in the independent schools.

There are a few statistically significant differences that should be noted in the proportions of schools requiring specific titles. *Romeo and Juliet*, for example, was a required title in significantly fewer of the Catholic and independent schools than of the public schools (63, 66, and 84 percent, respectively). *To Kill a Mockingbird* and *Julius Caesar* were similarly less popular in the independent schools than in the public schools, though again both remained within the top ten.

The only variation in the titles appearing in the top ten occurred for the independent schools, involving the appearance of *The Odyssey* and the displacement of *Of Mice and Men* (but only to 11th place). Though *The Odyssey* was relatively less popular in the public and Catholic school samples, ranking 24th in both, it was required in

Table 5.4

Most Popular Titles of Book-Length Works, Grades 9–12

Public Schools (n=322)		Catholic Schools (n=80)		Independent Schools (n=86)	
Romeo and Juliet	84%	Huckleberry Finn	76%	Macbeth	74%
Macbeth	81	Scarlet Letter	70	Romeo and Juliet	66 *
Huckleberry Finn	70	Macbeth	70	Huckleberry Finn	56
Julius Caesar	70	To Kill a Mockingbird	67	Scarlet Letter	52
To Kill a Mockingbird	69	Great Gatsby	64	Hamlet	51
Scarlet Letter	62	Romeo and Juliet	63 *	Great Gatsby	49
Of Mice and Men	56	Hamlet	60	To Kill a Mockingbird	47 *
Hamlet	55	Of Mice and Men	56	Julius Caesar	42 *
Great Gatsby	54	Julius Caesar	54	Odyssey	39
Lord of the Flies	54	Lord of the Flies	52	Lord of the Flies	34

* Percentage significantly different from public school sample, $p < .05$.

approximately the same *proportion* of schools (Grades 9–12) in all three samples.

Consistent with the summary data discussed previously, the top ten included only one title by a female author (Harper Lee) and none by members of minority groups.

Popular Authors

Table 5.5 compiles the data by author instead of by title. Here, the rankings are based on the cumulative percentage of schools requiring titles by each author, so that totals greater than 100 could occur for authors with more than one frequently taught book.

As with rankings of specific titles, results from the three samples look quite similar. Shakespeare, Steinbeck, Twain, Dickens, and Miller were the five most popular authors in all three samples. Lee and Hawthorne also were included in the top ten in each list. The only major variation in the top ten concerned the place of classical literature, which was stressed somewhat more in the Catholic schools (Sophocles ranked 7th) and the independent schools (Sophocles and Homer ranked 8th and 9th, respectively).

There were no minority authors among the top ten, and only one woman (Harper Lee, in all three samples).

Grade-Level Assignments

In compiling the lists of required titles, we noted the grade-level assignments as well as overall titles. The most striking fact about the

Table 5.5

Ten Most Frequently Required Authors of Book-Length Works, Grades 9–12

Author and Cumulative Percent of Titles Required					
Public Schools (n=322)		Catholic Schools (n=80)		Independent Schools (n=86)	
Shakespeare	364%	Shakespeare	358%	Shakespeare	334%
Steinbeck	150	Steinbeck	140	Steinbeck	101
Dickens	91	Dickens	108	Twain	76
Twain	90	Twain	96	Dickens	69
Miller	85	Miller	83	Miller	61
Orwell	70	Hemingway	76	Hawthorne	56
Lee	69	Sophocles	75	Fitzgerald	53
Hawthorne	67	Hawthorne	73	Sophocles	51
Hemingway	60	Lee	67	Homer	47
Fitzgerald	54	Orwell	66	Lee	47
Golding	54				

grade-level assignments was the diversity: Most titles were regularly taught at several different grade levels. For example, of the 20 most frequently taught books in Grades 9–12 in the public school sample, all were taught in at least three grade levels, and 70 percent were taught in all four high school grades. Similarly, in the Catholic and independent school samples, the 20 most frequent titles were all taught in at least three grade levels; over 60 percent were taught at all four grade levels. This diversity in placement reflects the familiar notion that individual titles can be read at more than one level, and thus, can be taught in many different ways.

Although there was considerable diversity in the grade levels at which titles were taught, there was also some consistency in the grade levels at which specific titles were *most likely* to be taught. Table 5.6 summarizes the three most frequent titles at each grade level in each sample; more than three titles are listed when there was a tie for third place. Results for Grades 7 and 8 are included for the public school sample; these grades were not surveyed in Catholic and independent schools.

These lists suggest that there was little consistency in choice of titles for Grade 7 (none was used by even 25 percent of the schools). In Grade 8, *Diary of a Young Girl* was most popular, but was required in only 34 percent of the schools. In Grade 9, *Romeo and Juliet* led all three lists, being required in fully 76 percent of the public schools. *To Kill a Mockingbird* and *Great Expectations* both appeared on two of the three lists. In Grade 10, *Julius Caesar* led all three lists, with *Huckleberry Finn* appearing on the lists for Catholic and independent schools. Grade 11—typically the year for American literature—had the most consistent set of selections, with *The Scarlet Letter, Huckleberry Finn*, and *The Great Gatsby* cited most frequently by all three samples. Grade 12, typically emphasizing British or world literature, was dominated by *Macbeth* and *Hamlet*, with *Oedipus Rex* appearing on the lists for both the Catholic and the independent schools.

Differentiated Curricula

The discussion so far has concentrated on titles that were reportedly required of any class of students in a school. Department heads were also asked to indicate differential assignment of texts according to track (specified as advanced, average, low, or mixed). In general, the results indicated some differentiation in selections typically required of higher or college-track and lower or noncollege-track groups of students. In fact, the suggestions for higher groups were more similar across the

Table 5.6

Three Most Popular Titles of Book-Length Works, by Grade

Public Schools (n=322)		Catholic Schools (n=80)		Independent Schools (n=86)	
		Title and Percent of Schools			
Grade 7					
Call of the Wild	22%	Not surveyed		Not surveyed	
Tom Sawyer	15				
Red Pony	15				
A Christmas Carol	15				
Grade 8					
Diary of a Young Girl	34	Not surveyed		Not surveyed	
Call of the Wild	14				
The Pigman	12				
Grade 9					
Romeo and Juliet	76	Romeo and Juliet	53%*	Romeo and Juliet	60%*
Great Expectations	32	To Kill a Mockingbird	39 *	Great Expectations	18 *
To Kill a Mockingbird	16	Merchant of Venice	22 *	Odyssey	18
The Pearl	16				
Grade 10					
Julius Caesar	64	Julius Caesar	38 *	Julius Caesar	28 *
The Pearl	31	Scarlet Letter	33 *	Macbeth	16 *
To Kill a Mockingbird	29	Huckleberry Finn	33 *	Huckleberry Finn	16
Grade 11					
Scarlet Letter	52	Scarlet Letter	35 *	Huckleberry Finn	37
Huckleberry Finn	43	Huckleberry Finn	32	Scarlet Letter	35 *
Great Gatsby	39	Great Gatsby	32	Great Gatsby	35
Grade 12					
Macbeth	56	Hamlet	50	Macbeth	42 *
Hamlet	45	Oedipus Rex	33 *	Hamlet	33
Lord of the Flies	19	Macbeth	32 *	Oedipus Rex	16
1984	19				

* Percentage significantly different from public school sample, $p < .05$.

three samples (public, Catholic, and independent) than were those for higher and lower track groups within each of the samples.[3]

Table 5.7 summarizes the ten most popular titles for the upper and lower tracks in the three samples. (Only seven are listed for the lower track in the independent school sample because of the small number of those schools reporting on separate classes for lower track students; other titles were reported by only one or two schools.) Several aspects of these results are interesting. Overall, there was considerably more consensus about what the upper tracks were asked to read, both in terms of the percentage of schools citing each title and in terms of the amount of overlap among the lists. The lists for the lower tracks showed less overlap with one another, as well as a somewhat greater proportion of relatively recent literature and of young adult novels. The greater variety in the selections for the lower tracks may reflect teachers' attempts to find works that will appeal to less motivated students, and a reduced concern about college entrance requirements. On the other hand, the reports for lower track students typically listed fewer titles of any sort, reflecting a curriculum with less overall emphasis on literature. These teachers may be using worksheets and similar skills-oriented reading materials, instead of using literature as the mainstay of the program.

Changes Since 1963 in Titles Required

Table 5.8 summarizes the titles required by 30 percent or more of the public schools and compares the 1988 results with those from 1963. (Note that this list is based on Grades 7–12 rather than 9–12, for both 1963 and 1988.) Of the 27 titles that appeared in 30 percent or more of the schools, 4 are by Shakespeare, 3 by Steinbeck, and 2 each by Twain and Dickens. Only three women appear on the list, S. E. Hinton, Harper Lee, and Anne Frank, and there are no minority authors.

Compared with the titles that dominated in 1963, the current results reflect both change and stability. One of the largest shifts involves the number of books that were required of at least some classes in 30 percent or more of the schools. This tripled from 9 books in 1963 to 27 in 1988. In other words, rather than being diluted in recent years, the role of the literary canon seems to have been strengthened. Shakespeare dominated the list in 1963 and continued to do so in the current study, although the most popular titles had rearranged themselves somewhat. *Romeo and Juliet* displaced *Macbeth* at the top of the list, a major shift from the earlier years when *Romeo and Juliet* was reported by only 14 percent of the schools. This shift may be directly related to the popularity

Table 5.7

Most Popular Titles of Book-Length Works, Grades 9–12 by Track

Public Schools		Catholic Schools		Independent Schools	
		Title and Percent of Schools			
Upper track (n=229)		(n=76)		(n=37)	
Romeo and Juliet	44%	Macbeth	53%	Hamlet	49%
Macbeth	44	Scarlet Letter	51 *	Odyssey	46 *
Huckleberry Finn	38	Huckleberry Finn	49	Macbeth	40
To Kill a Mockingbird	35	Hamlet	49 *	Huckleberry Finn	35
Julius Caesar	34	Great Gatsby	47 *	Scarlet Letter	27
Hamlet	34	To Kill a Mockingbird	38	Great Gatsby	27
Scarlet Letter	34	Romeo and Juliet	38	To Kill a Mockingbird	27
Great Gatsby	31	The Crucible	37	Tale of Two Cities	27
Lord of the Flies	28	Oedipus Rex	35 *	Oedipus Rex	24
The Crucible	28	Of Mice and Men	32 *	Romeo and Juliet	22 *
		Julius Caesar	32	Grapes of Wrath	22
		Grapes of Wrath	32 *	Heart of Darkness	22 *
Lower track (n=173)		(n=43)		(n=14)	
Of Mice and Men	25%	Of Mice and Men	33%	The Pearl	64%*
The Outsiders	23	Julius Caesar	28 *	Of Mice and Men	43
The Pearl	21	The Pearl	26	Romeo and Juliet	21
Romeo and Juliet	17	Macbeth	23	Huckleberry Finn	21
Macbeth	17	Romeo and Juliet	23	Lord of the Flies	21
The Pigman	14	Animal Farm	23 *	Catcher in the Rye	21
To Kill a Mockingbird	13	Huckleberry Finn	21	Night	21 *
Julius Caesar	13	Old Man and the Sea	19		
Call of the Wild	13	To Kill a Mockingbird	19		
Diary of a Young Girl	12	Catcher in the Rye	14		
		The Outsiders	14		

* Percentage significantly different from public school sample, $p < .05$.

Table 5.8

Titles of Book-Length Works Required in 30 Percent or More of the Schools: Public Schools, Grades 7–12

Title	Author	Percent of Schools	
		1988 (n=322)	1963 (n=222)
Romeo and Juliet	Shakespeare	90	14*
Macbeth	Shakespeare	81	90*
Huckleberry Finn	Twain	78	27*
To Kill a Mockingbird	Lee	74	8*
Julius Caesar	Shakespeare	71	77
Pearl	Steinbeck	64	15*
Scarlet Letter	Hawthorne	62	32*
Of Mice and Men	Steinbeck	60	<5*
Lord of the Flies	Golding	56	<5*
Diary of a Young Girl	Frank	56	6*
Hamlet	Shakespeare	56	33*
Great Gatsby	Fitzgerald	54	<5*
Call of the Wild	London	51	8*
Animal Farm	Orwell	51	5*
Separate Peace	Knowles	48	<5*
Crucible	Miller	47	<5*
Red Badge of Courage	Crane	47	33*
Old Man and the Sea	Hemingway	46	12*
Our Town	Wilder	44	46
Great Expectations	Dickens	44	39
Tale of Two Cities	Dickens	41	33
Outsiders	Hinton	39	0*
Pigman	Zindel	38	0*
Death of a Salesman	Miller	36	5*
Tom Sawyer	Twain	32	10*
Miracle Worker	Gibson	32	<5*
Red Pony	Steinbeck	31	5*

* Percentage significantly different from 1988 sample, $p < .05$.

of the recent film version of *Romeo and Juliet*, which helped to make the play accessible to many students who otherwise might have rejected it. Many of the other changes seem to reflect the schools' attempts to introduce contemporary literature, though many of these "contemporary" titles are now 40 or more years old.

In all of the shifts, *Silas Marner* was the only title that showed a major drop in popularity. This book, which was third in rank in 1963 (cited by 76 percent of the schools), was reported by only 15 percent in 1988. In this case the shift seems directly related to the scrutiny given *Silas Marner* in discussions of the literature curriculum during the 1960s. Squire and Applebee's (1968) report is typical in noting "the virtually unanimous recommendations that *Silas Marner* be dropped in favor of bettèr literature" (p. 101).

Changes in selections in the Catholic schools (Grades 9–12) were similar. The number of titles required in 30 percent or more of the schools more than doubled, from 11 in 1963 to 27 in 1988. Again, *Silas Marner* was the only title popular in 1963 (appearing in 60 percent of the schools) to have virtually disappeared in 1988 (appearing in 8 percent). Several other titles dropped 15 percentage points or more in the Catholic schools, however, though they still appeared in 30 percent or more of these schools in 1988: *Merchant of Venice* dropped from 80 percent to 30 percent, *Macbeth* from 96 percent to 70 percent, *Julius Caesar* from 83 percent to 54 percent, and *The Red Badge of Courage* from 51 percent to 33 percent. The changes in Shakespeare simply reflect a rearrangement of the most popular works, with *Romeo and Juliet* jumping from 11 percent in 1963 to 63 percent in 1988. Changes in the proportion of schools requiring *Merchant of Venice* may reflect concerns with the stereotyping of Jews reflected in the depiction of Shylock, making some teachers reluctant to continue teaching the play.

The pattern of change in independent schools was somewhat different from that in the public and Catholic high schools: There were actually fewer titles required in 30 percent or more of the schools in 1988 (12) than in 1963 (14). Again, however, *Silas Marner* was the only title to have dropped precipitously in popularity, falling from 41 percent in 1963 to 10 percent in 1988. Other titles dropping by 15 percentage points or more included *Macbeth* (from 89 to 74 percent), *Hamlet* (from 66 to 51 percent), *Julius Caesar* (from 70 to 42 percent), and *Merchant of Venice* (from 36 to 17 percent). At the same time, *Romeo and Juliet* gained in popularity (from 34 to 66 percent), as did *Huckleberry Finn* (from 34 to 56 percent), *Lord of the Flies* (13 to 34 percent), and *Of Mice and Men* (from less than 5 to 33 percent).

Variations in Curricula for Schools Serving Communities of Different Types

To investigate differences in offerings in different communities, we compared the authors required in schools in urban centers (over 100,000 population), in schools with minority populations equaling 25 percent to 49 percent of the student body, and in schools with minority populations equaling 50 percent or more of the student body.

Shakespeare, Steinbeck, Dickens, and Twain remained the most frequently required authors in urban schools and in schools with higher proportions of minority students. Some interesting details did begin to emerge, however, when we examined where in the rankings minority

authors began to appear. In the random sample of public schools (Grades 7–12), the most frequently required minority authors were Lorraine Hansberry and Richard Wright, who ranked 42nd and 53rd, respectively. In the urban schools, which tended to have somewhat larger concentrations of minority students, these remained the most popular minority authors, but they moved up to ranks 25 and 37. In schools with 25 percent to 49 percent minority students, they ranked 25th and 28th; in schools with 50 percent or more minority students, they ranked 14th and 17th. No other minority authors made it into the top 50 in any of these samples of schools.

The shifting ranks for Wright and Hansberry suggest that teachers are making some changes in required book-length works in response to the perceived backgrounds and interests of their students. The changes are slow, however, and seem to be limited to the margins of the established canon; they certainly do not reflect any wholesale rethinking of the appropriateness of the required texts.

Selections Taught in the Preceding Five Days

Results from the study of book-length works have a number of limitations, including the fact that they are based on reports from department chairs (who may not know what everyone is teaching); they focus on book-length works rather than the whole curriculum; and they focus on the entire year (thus, less familiar works may not come to mind as quickly as traditional selections).

To examine the curriculum further, we asked teachers in the national survey to list all of the selections that students in a representative class had studied during the previous five days, either in class or for homework. They were prompted for selections representing a variety of genres and media. Since the study was conducted primarily in the spring, with follow-up of nonrespondents continuing into the fall, the results are skewed toward selections taught late in the year. This is likely to produce a somewhat heavier focus on recent works than would the curriculum for the whole year, particularly in chronologically organized American and British literature courses.

The results, summarized in Table 5.9, again suggest that the canon has remained very narrow. In each genre, 79 percent or more of the works taught were written by male authors, and no more than 14 percent in any genre were written by minorities. There was some variation by genre, with gender being particularly limited in plays (96 percent male-authored, primarily Shakespeare), and ethnicity being

Table 5.9

Characteristics of Selections Used in the Preceding Five Days, by Genre
(Teacher Reports, Form B)

	Percent of Selections							
	Novels (n=264)	Plays (n=138)	Short Stories (n=153)	Poetry (n=330)	Non-fiction (n=75)	Other (n=25)	All (n=985)	Chi-Square(5)
Author								
Male	78.6	95.5	81.9	83.4	85.5	80.0	83.7	19.05***
White	96.1	98.5	97.8	88.0	87.9	85.7	93.2	32.05**
Date written								Chi-Square(20)
Pre–19th century	1.5	59.1	.7	25.7	26.8	46.2	19.9	300.45***
19th century	25.3	6.1	22.6	22.6	32.1	0.0	21.2	
20th century	73.2	34.8	76.6	51.7	41.1	53.8	58.9	
1900–29	13.8	1.5	25.5	21.9	1.8	0.0	15.3	
1930–59	33.3	28.8	38.7	16.6	19.6	23.1	27.3	
1960–89	26.1	4.5	12.4	13.2	19.6	30.8	16.3	

* $p<.05$
** $p<.01$
*** $p<.001$

particularly limited in novels (4 percent minority authors) and short stories (2 percent minority). These results suggest that the vast majority of instructional effort is still focused on a very traditional canon.

Table 5.9 also indicates the time period during which the various selections were written. Again, the data indicate very clear differences among genres. Novels showed the broadest selection of recent works, with 73 percent from the 20th century, and fully 26 percent being written since 1960. Plays, on the other hand, had the greatest proportion of pre-19th-century works (the result of the popularity of Shakespeare's plays), with another cluster of plays that were written between 1930 and 1959. The distribution of short stories across time periods resembled that for novels, though with somewhat more selections drawn from the early 20th century and somewhat fewer written since 1960. The poetry selections were distributed most evenly, with 48 percent 19th century or earlier, and the remainder distributed across the 20th century.

Specific Authors Taught in the Past Five Days

Table 5.10 lists the most frequently reported individual authors across all samples, separately by genre. Of the 28 authors that were cited by at least 3 percent of the responding teachers, one is African American (Langston Hughes) and two are women (Emily Dickinson and Harper Lee). Shakespeare was cited most frequently, having been taught during

Table 5.10

Authors Most Frequently Taught in the Preceding Five Days
(Teacher Reports, Form B, n=274)

Author (and Percent of Teachers)			
Poetry		Novels	
Langston Hughes	(6%)	John Steinbeck	(7%)
Robert Frost	(5)	Mark Twain	(5)
John Donne	(5)	Charles Dickens	(5)
Carl Sandburg	(3)	F. Scott Fitzgerald	(4)
Alfred Lord Tennyson	(3)	George Orwell	(4)
Geoffrey Chaucer	(3)	William Faulkner	(3)
John Keats	(3)	William Golding	(3)
Emily Dickinson	(3)	Harper Lee	(3)
T.S. Eliot	(3)	Thomas Hardy	(3)
William Wordsworth	(3)		
William Butler Yeats	(3)		
Plays		Short Stories	
William Shakespeare	(23%)	Nathaniel Hawthorne	(3%)
Sophocles	(5)	Ernest Hemingway	(3)
Tennessee Williams	(4)	James Joyce	(3)
Arthur Miller	(4)	Flannery O'Connor	(3)

Table 5.11

Teachers' Freedom to Select the Literature They Teach
(Teacher Reports, Form A)

	Percent Indicating[a]					
	Public Schools (n=169)	Achievement Award Schools (n=64)	Centers of Excellence (n=50)	Catholic Schools (n=42)	Independent Schools (n=33)	Chi-Square (df=4)
Complete freedom of choice	29.6	29.7	30.0	33.3	45.5	3.47
Must teach certain core selections	38.5	48.4	36.0	40.5	36.4	2.58
Free to choose from approved list	37.5	46.9	40.0	31.0	12.1	12.32*
Can add at will to core selections	36.7	34.4	38.0	42.9	27.3	2.12
Can ask to have additional selections approved	29.0	46.9	36.0	33.3	21.2	9.08
Little or no leeway in selections	5.3	0.0	0.0	2.4	0.0	8.24

[a] Teachers were asked to "check all that apply."

* $p<.05$
** $p<.01$
*** $p<.001$

the previous five days in 23 percent of the classrooms reported on; Steinbeck was next (7 percent); and Langston Hughes was third (6 percent). In overall character, the selections look little different from those in the survey of book-length works.

Factors Influencing Which Selections Are Taught

The results, then, suggest that in all genres the curriculum as a whole remains relatively traditional. While it is encouraging to find Langston Hughes at the top of the list of frequently taught poets (partly due to the use of his poems at virtually all levels except British literature, and partly due to a sampling bias here toward more contemporary works), poetry represents a very small part of the curriculum in most classes. The overall emphasis in the curriculum remains on selections by white, male authors from an Anglo Saxon tradition. This finding leads, in turn, to questions about why teachers make the choices they do, and what the constraints upon them may be.

The first question we asked was simply whether individual teachers felt the freedom to teach the selections they wanted. Table 5.11 reports the relevant data, from a question that asked them to indicate how much freedom they had. In the random sample of public schools, only 5 percent of the teachers reported little or no leeway in the selections they taught, whereas 30 percent felt they had complete freedom of choice. The others reported various degrees of freedom to add to core selections, to choose from a recommended list, and to ask for approval of additional selections. The only real variation in freedom of choice occurred for teachers in the independent school sample. They were somewhat more likely to report complete freedom of choice (46 percent), and were least likely to have to choose from an approved list (12 percent). Although we had expected that teachers would have more freedom of choice for noncollege-track classes, the results did not support this expectation. The proportions reporting complete freedom of choice were nearly identical for noncollege- and college-preparatory classes (28 and 31 percent, respectively). The college-preparatory classes did place slightly more emphasis on teaching certain core selections (43 percent, versus 31 percent for noncollege tracks), but the difference was not statistically significant.

Teachers' freedom to select literature of their own choosing was also strongly influenced by school size (Table 5.12). Teachers in large schools were much less likely to have complete freedom of choice than were those in small schools, and much more likely to work within the

Table 5.12

Public School Teachers' Freedom to Select the Literature They Teach, by School Size

	Percent Indicating[a]			
	Under 500 Students (n=18)	500–1499 Students (n=72)	1500+ Students (n=24)	Chi-Square (df=2)
Complete freedom of choice	44.4	30.6	4.2	9.54**
Must teach certain core selections	27.8	33.3	54.2	4.11
Free to choose from approved list	11.1	41.7	41.7	6.08*
Can add at will to core selections	55.6	30.6	50.0	5.47
Can ask to have additional selections approved	16.7	34.7	41.7	3.06
Little or no leeway in selections	0.0	4.2	8.3	1.73

[a] Teachers were asked to "check all that apply."
* $p<.05$
** $p<.01$
*** $p<.001$

Table 5.13

Factor Analysis of Influences on Book Selection Policies for a Representative Class

	Factor I Community Reaction	Factor II Departmental Policies	Factor III Teacher Judgment
Community pressure groups	.88	−.01	.10
Parental censorship	.85	.05	.02
Availability of texts	.50	.20	.02
Departmental book selection policies	.20	.81	−.09
Departmental syllabus	.07	.85	−.06
Personal familiarity with the selection	.06	−.20	.70
Likely appeal to students	.09	−.15	.67
Discussion with other teachers	.10	.40	.59
Literary merit	−.20	.25	.32

Note. Principal components analysis with rotation of eigenvectors with eigenvalues greater than 1.0 to the Varimax criterion. The three factors account for 55.1% of the original variance.

constraints of a departmental list of recommended or approved titles. While not as necessary in a small school, where a teacher is likely to know what students have read from grade to grade (indeed, may even teach students at each grade), departmental lists provide larger schools a measure of continuity and consistency in what is taught.

Influences on Book Selection

A second group of teachers was asked to rate the importance of a variety of possible influences on their choice of teaching selections. The nine possible influences included in the questionnaire are listed in Table 5.13, which summarizes the results of a factor analysis of the ratings, carried out to examine the underlying major influences on teachers' choices.

The first factor, Community Reaction, was defined as "parental censorship," "community pressure groups," and (less centrally) "availability of texts." The second factor, Departmental Policies, was defined as "departmental syllabus" and "departmental book selection policies." The third factor, Teacher Judgment, was defined as "personal familiarity with the selection," "likely appeal to students," and "discussion with other teachers." "Literary merit" was positively related, at least moderately, to both Teacher Judgment and Departmental Policies; it is interesting that it was negatively related to concerns about Community Reaction.

Table 5.14 summarizes the influences on book selection reported by teachers in each of the samples surveyed. The most important criterion, cited by fully 92 percent of the teachers in the public school sample, was literary merit, followed by personal familiarity with the selection (80 percent), likely appeal to the student (71 percent), availability of texts (68 percent), and departmental syllabus (65 percent). The only significant differences among the samples occurred for the items related to community reaction. Teachers in the random sample of public schools were somewhat more likely than those in any of the other samples to worry about community pressure groups or parental censorship (see Moffett, 1988). Teachers in the independent schools were also less likely to worry about the availability of texts (35 percent, compared with 68 percent in the public schools).

The influences that teachers felt most strongly differed by grade levels. Items related to teacher judgment, particularly the likely appeal of a selection to students, received more emphasis in the junior high/middle school classes (96 percent, versus 68 percent in Grades 11 and 12), while community pressure groups were a particular concern to

Table 5.14

Influences on Book Selection Policies for a Representative Class, Grades 9–12
(Teacher Reports, Form B)

	Percent Reporting as a "Major Influence"[a]					
	Public Schools (n=113)	Achievement Award Schools (n=53)	Centers of Excellence (n=37)	Catholic Schools (n=41)	Independent Schools (n=34)	Chi-Square (df=4)
Teacher judgment						
Likely appeal to students	71.4	84.9	82.1	78.0	70.6	5.04
Discussion with other teachers	50.9	58.5	60.5	63.4	58.8	2.64
Personal familiarity with the selection	80.4	92.5	87.2	78.0	88.2	5.81
Departmental policies						
Departmental syllabus	64.6	64.2	75.7	70.7	61.8	2.39
Departmental book selection policies	55.5	45.3	51.4	60.0	36.4	5.69
Community reaction						
Parental censorship	15.6	7.5	2.6	7.7	8.8	6.55
Community pressure groups	9.1	0.0	2.6	0.0	2.9	10.57*
Availability of texts	68.2	65.4	55.3	56.4	35.3	12.92**
Literary merit	91.9	96.1	100.0	97.6	97.1	5.56

[a] Ratings of 4 or 5 on a scale from 1 (no influence) to 5 (major influence).

* $p<.05$
** $p<.01$
*** $p<.001$

11th- and 12th-grade teachers (13 percent, versus 0 percent in junior high/middle school); this may be a result of dealing with more adult, and more controversial, selections in the high school grades. Departmental policies had the greatest influence on selections in Grades 9 and 10 (69 percent), where they were rated as much more important than in the junior high school (39 percent) or in Grades 11 and 12 (43 percent).

Teachers' Attitudes Toward Selections from Selected Traditions

To explore further the reasons underlying the choices of selections for study, we asked teachers a series of questions about their success in using selections of various types with a representative class. These questions were embedded in a longer series of questions about teaching techniques that were successful with particular types of literature. This part of the series asked about success in teaching "great works from the Western tradition," selections by minority authors and by women, adolescent and young adult literature, and selections from nonwestern literatures.

Results across genres are summarized in Figure 5.4. Overall, the teachers were most comfortable with their teaching of "great works from the Western tradition," and least comfortable with adolescent/young adult selections and those by nonwestern authors. Reports of success with works by women and by minority authors were noticeably lower than for great works.

Variations in Teaching of Alternative Traditions

The success that teachers reported with various traditions varied only slightly by sample. Great works were particularly favored by teachers in the Achievement Award schools, and to a lesser extent by those in Catholic schools and Centers of Excellence. Adolescent or young adult selections were particularly unpopular in both samples of award-winning schools. Works by minority authors were rated somewhat less successful by teachers in Catholic schools than in the other samples.

Differences by genre were larger and more interesting, however, particularly in the success teachers reported with works by women and by minority authors (Figure 5.5). For novels and plays, teachers found the traditional selections noticeably more successful; for stories and poems, on the other hand, they rated works by women and by minority authors slightly higher than traditional selections.

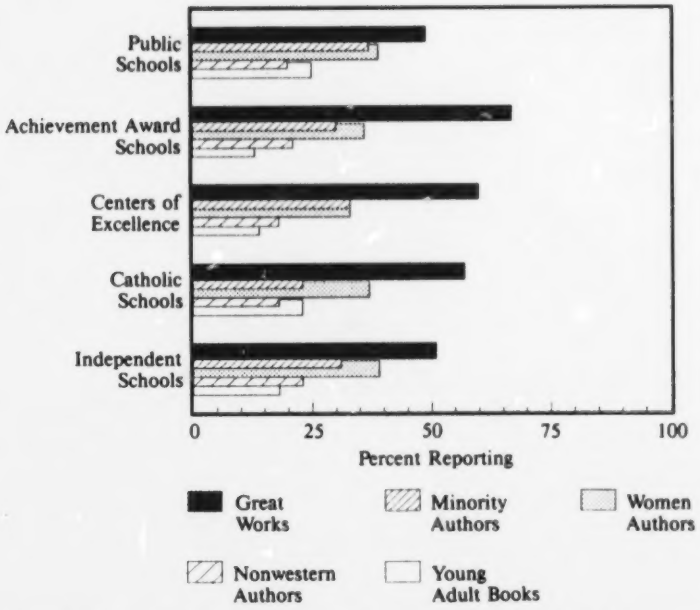

Figure 5.4. Teachers' reports of successful teaching of selected traditions.

Summary

Our examination of the selections chosen for study creates a picture of a curriculum dominated by familiar selections drawn primarily from a white, male, Anglo Saxon tradition. In most classrooms, these selections are chosen by the teacher from a literature anthology and from class sets of book-length texts. As earlier surveys have suggested (Tanner, 1907; Anderson, 1964), William Shakespeare is by far the most popular author; he was followed at considerable distance in the present study by John Steinbeck and Langston Hughes.

While Hughes's high rating on the list of frequently taught authors suggests some broadening of the traditions represented, the overall proportions of selections by minorities and by women remain low. Across genres, only 8 percent of the selections taught in the preceding five days were written by a minority author, and only 16 percent were written by a woman. Department chairs' reports of required book-

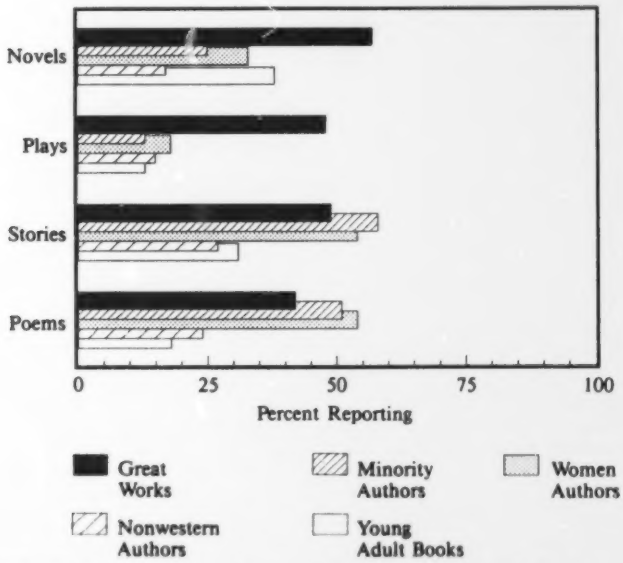

Figure 5.5. Teachers' reports of successful teaching of selected traditions, by genre.

length works were even narrower, with only 1 percent by minority authors and 14 percent by women. In using works by women and minorities, teachers report more success with poems and short stories than with novels and plays, but this success does not seem to have had much influence on the works they choose to teach.

Teachers report three sets of influences on their choices of teaching selections: departmental policies, community reaction, and teacher judgment (including their familiarity with specific selections). Taken together, their reports suggest that when it comes to broadening the canon to include more works by women and minorities, teachers may be unsure of the literary merit of new selections, personally unfamiliar with them (thus making them initially less teachable), and worried about community reaction. As a result the curriculum changes with glacial slowness.

One question remains, however: What role do the selections included in widely used literature anthologies play in broadening or restricting teachers' choices? That issue will be addressed in the next chapter.

Notes

1. For these analyses, Anderson's extensive lists of titles and authors were coded using the same categories applied to selections from the current survey. Anderson did not report separately by sample those titles used in fewer than 5 percent of the schools, however, so the comparisons for changes over time in the various samples focus on titles required in 5 percent or more of the schools. For the 1988 data, these abbreviated lists are slightly narrower in representation of women and minorities than are the total lists, but the figures vary by no more than 1 percentage point.

2. Stotsky (1991–92) has also noted this shift in emphasis from British to American selections in surveys of required texts dating to the turn of the century.

3. Pattern correlations between the percent of schools requiring specific titles ranged from .75 to .85 for higher tracks across the three samples (public, Catholic, and independent), while those between higher and lower tracks within each of the samples were only .40 to .62. Relationships among the titles for lower track students across the three samples fell in between, ranging from .59 to .73.

6 Selections Available in Literature Anthologies

Introduction

In the previous chapter, it was clearly shown that the selections teachers choose to use with their classes remain quite narrow in the traditions they represent. Findings were similar both for required book-length works reported by department chairs and for selections of all genres that teachers reported having used with a representative class during the previous five days. One question remains: Were the teachers' choices constrained by the materials available to them?

The literature anthology remains the central text in the majority of high school English classrooms. In the national survey, we found that fully 91 percent of a representative sample of public school teachers reported using a literature anthology, and 63 percent reported that the anthology was their primary source of materials (Chapter 4). In discussing "The Textbook Gap," Guth (1989) has argued that the textbook may be the "prime suspect" in students' failure to do better in school; he speaks bitingly of "jerry-built reactionary English texts sold by marketing specialists." Boynton (1989), writing in response to Guth, has countered that schools "get what they're looking for. The best-selling texts may perpetuate bad curriculum practices..., but publishers can fairly argue that they spend a lot of time and money finding out what schools really want."

Whether the anthologies that are widely used in classrooms today are seen as a response to or a determinant of the literature curriculum, it would seem important to examine carefully their content and approaches. Unfortunately, there have been few attempts to do so. The last detailed analysis was carried out by Lynch and Evans (1963), as part of a reaction against the later stages of Progressive pedagogy. Smaller-scale analyses have been carried out recently by Appleby, Johnson, and Taylor (1989, 1990a,b, 1991) in a series of book reviews that examine current anthology series in light of Guth's (1989) critique.

In the present chapter, we will examine the anthologies in the context of the issues discussed in the previous chapter: Do the anthologies include works of substantial quality and interest, works that will promote

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beneficial study and discussion? Do these materials recognize and incorporate the contributions of diverse groups to America's shared literary heritage as well as introduce students to major works in the traditional canon?

To examine these issues, we analyzed the anthology series that were reported to be most widely used in the national survey schools: seven series in all, Grades 7–12. In each case, we focused on the 1989 edition, representing the most recent major revision in advance of the last major round of state adoptions—42 volumes in all. Where possible, these were compared with the anthologies analyzed by Lynch and Evans (1963), representing those available to teachers in 1961.

The Nature of the Selections

General Characteristics

Size

The anthologies analyzed for the present study totaled 38,510 pages, presenting 5,203 appearances of 2,809 different selections by 1,201 authors (including 178 "anonymous" authors). The individual volumes were massive tomes, averaging some 917 pages in length and including an average of 124 selections per volume (Table 6.1). As would be

Table 6.1

Number of Pages in Popular Literature Anthologies, by Grade and Series

	No. of Pages			No. of Selections		
	Mean	Low	High	Mean	Low	High
Grade 7	715.6	626	882	86.3	64	101
Grade 8	741.7	662	872	78.0	69	99
Grade 9	892.0	752	1053	80.7	68	95
Grade 10	925.9	816	1065	100.1	80	109
U.S.	1079.1	910	1399	198.1	167	245
U.K.	1147.1	992	1472	200.0	181	211
Series 1	1123.8	872	1472	134.0	88	209
Series 2	935.3	736	1164	129.2	69	211
Series 3	892.5	715	1066	128.5	68	245
Series 4	885.0	718	1020	122.5	68	204
Series 5	814.3	626	1052	116.0	71	196
Series 6	951.7	654	1264	121.8	84	172
Series 7	815.7	662	992	115.2	64	211
All *n*=42 volumes	916.9	626	1472	123.9	64	245

expected, the size of the volumes and the number of pages increased with courses designed for upper grades, though there was considerable variation from series to series. The bulkiest series had 1.4 times as many pages as the smallest, but had only 1.2 times as many selections. (The rest of its bulk reflected more extensive instructional apparatus accompanying each selection.)

Organization

All of the volumes used divisions of one sort or another to organize their selections, and most of these major divisions were further subdivided. The most typical divisions and subdivisions emphasized genre (e.g., The Short Story), literary techniques associated with particular genres (Characterization), chronology (The Romantic Era), or themes (Coming of Age). In Grades 7 and 8, five of the series were organized primarily by genre, and two by theme; in Grades 9 and 10, six were organized by genre and one by theme. All of the American and British literature volumes were organized by chronology or a mixture of chronology and genre.

The emphasis on genre is also apparent in the subdivisions in which individual selections appeared (Table 6.2). In the chronologically organized volumes, for example, the subdivisions were most likely to be based on genre characteristics (47 percent) or individual authors (28 percent), with a strict chronological approach (i.e., chronological subdivisions within chronological major divisions) being followed in only 22 percent of the selections. Anthologies whose major divisions emphasized genre, in turn, were most likely to use subdivisions focusing on literary techniques associated with particular genres (47 percent) or on cross-cutting themes (30 percent). Even within major divisions based

Table 6.2

Types of Subdivisions Used to Organize Individual Anthology Selections, by Major Divisions in Volume

	Percent of Selections by Major Divisions			
Subdivisions	Chronology	Genre	Theme	All
Chronology	21.7	0.0	0.0	11.1
Genre	47.0	17.7	70.8	37.8
Theme	3.2	30.1	28.9	16.3
Individual author	28.0	4.9	0.0	16.2
Literary techniques	0.0	47.3	.4	18.7
n of selections	2644	2053	506	5203

on themes, 71 percent of the individual selections were in subdivisions highlighting the characteristics of individual genres.

Changes in Size and Organization Since 1961

To place the anthologies in the current analyses into some perspective, we can compare these figures with those reported by Lynch and Evans (1963). They focused on 72 texts, Grades 9–12, that had been published between 1949 and 1961, with the great majority copyrighted in the mid- to late 1950s. As a set, they represent the anthologies available to teachers in 1961. Unlike the present study, Lynch and Evans included virtually every text that they found in use, including successive editions of some anthologies, and series designed especially for noncollege-track classes. The majority of the texts they analyzed, however, were quite comparable to those in the present study.[1] A comparison of their results with those from the 1989 volumes for Grades 9–12 shows that, during the approximately 30 years between the two studies, the anthologies increase in length by 47 percent, and in number of selections by 21 percent.[2] Confronted with the size of the volumes they studied, Lynch and Evans were moved to ask, "Why should the student, who has met literature only in the chaos and clutter of the ponderous anthology, feel inclined ever to seek it again?" (pp. 23–24). Given the significantly greater bulk of contemporary anthologies, we can only echo their query.

Lynch and Evans (1963) were also concerned about the organizational frame imposed upon the selections chosen for study. Writing from a New Critical concern with the nature and integrity of the literary text itself, they shared the New Critics' interest in literary studies focusing upon the unique characteristics of individual genres—a concern apparent even in Brooks and Warren's early, influential, and genre-based college text, *Understanding Poetry* (1938). In examining the textbooks available up to 1961, Lynch and Evans found that anthologies for 9th- and 10th-grade courses tended to be topically organized, while those for 11th- and 12th-grade courses showed a variety of internal organizational forms, though chronology was most frequent. (Lynch and Evans distinguished between *topics*, such as "Conquests of Science," and *themes* which focus on a human trait or quality, such as "Loyalty." In the present study, both types of units were treated as thematic.) Using examples from the textbooks they analyzed, Lynch and Evans argued that a focus either on topics or on chronology tended to distort the choice of selections and the apparatus surrounding them, leading to an emphasis on nonliterary content (geography, social studies, science) or on literary history, instead of on the literary texts themselves. As a result, Lynch and Evans recommended that the volumes for all four

courses be organized around genres, and that the emphasis on American and British literature in Grades 11 and 12 be abandoned, with selections "of substance" from the British and American literature courses being redistributed across all four years.

British and American literature courses have survived in spite of these recommendations, but in the 1989 anthologies, organization by genre (with all of its New Critical heritage) had driven out most other alternatives in Grades 7–10, and was also used to subdivide the larger chronological divisions in the anthologies for British and American literature courses.

Types of Literature Represented

With an average of 917 pages per volume, what do the current anthology series contain? As a first step, we can examine the number and types of selections included in the anthologies, and the amount of space devoted to them. The overall figures are presented in Table 6.3. On average, the 42 volumes each included 1 novel or other long piece of fiction, 3 plays, 72 poems, 26 shorter works of fiction, 16 nonfiction selections, and 7 selections representing various other forms (including short excerpts from plays, myths, tall tales, fables, legends, and excerpts from the Bible). Although only a few plays and long fictional works were included, because of their length they took up 38 percent of the pages devoted to literary texts.

It is noteworthy that, of the 917 pages in the average volume, only 450 pages were devoted to actual selections of literature. The remaining 467 were used for the surrounding study apparatus, artwork, introduc-

Table 6.3

Anthology Contents by Type of Literature

	Selections/ Volumes	Pages/ Selection	Pages/ Volume	% of Pages
Long fiction	1.2	59.5	72.3	16.1
Plays	2.7	37.3	100.3	22.3
Poetry	72.1	.9	62.8	14.0
Short fiction[a]	25.6	5.6	144.2	32.1
Nonfiction[b]	15.5	3.4	52.2	11.6
Other[c]	6.8	2.6	17.8	4.0
n=5203 selections				

[a] Includes excerpts from novels
[b] Includes journals, biographies, autobiographies, other nonfiction narratives, and essays
[c] Includes short excerpts from plays, myths, tales, fables, religious texts, and legends

Table 6.4

Number and Percent of Anthology Selections of Literature of Various Types, by Grade

	Average Number of Selections Per Volume						
	Grade 7	Grade 8	Grade 9	Grade 10	U.S.	U.K.	All
Long fiction	1.6	1.6	1.4	1.7	.7	.3	7.3
Plays	2.3	2.3	3.0	3.7	1.7	3.1	16.1
Poems	32.3	33.1	41.6	51.3	123.0	151.6	432.9
Short fiction	26.3	23.7	21.1	27.4	34.3	20.6	153.4
Nonfiction	9.9	10.3	11.4	14.1	31.0	16.3	93.0
Other	14.0	7.0	2.1	1.9	7.4	8.1	40.5
Total	86.2	78.0	80.7	100.1	198.1	200.0	743.2

	Average Percent of Selections Per Volume						
	Grade 7	Grade 8	Grade 9	Grade 10	U.S.	U.K.	All
Long fiction	1.8	2.0	1.8	1.7	.4	.1	1.0
Plays	2.6	2.9	3.7	3.7	.9	1.6	2.2
Poems	37.4	42.5	51.5	51.2	62.1	75.8	58.2
Short fiction	30.5	30.4	26.2	27.4	17.3	10.3	20.6
Nonfiction	11.4	13.2	14.2	14.1	15.6	8.1	12.5
Other	16.2	9.0	2.7	1.9	3.7	4.1	5.5

n=5203 selections

tory material, indices, and appendices that dealt with such things as literary terms, the writing process, and difficult vocabulary.

Table 6.4 summarizes the types of literature included in each course. The number of selections of each type remained relatively constant for the 7th- through 10th-grade courses, except for a gradual increase in the number of poems (from an average of 32 for the 7th-grade course to 51 for the 10th-grade course). The American literature course was marked by a doubling of the number of nonfiction selections and by an even greater increase in the number of poems (123, compared with 51 in the 10th-grade course). The British literature course placed even more emphasis on poetry (with 152 poems, representing 76 percent of the selections), and gave less attention to nonfiction.

Changes Since 1961 in Types Represented

A few changes over time are evident when these results are compared to those reported by Lynch and Evans (1963). In the anthologies available in 1961, only one-quarter of the anthologies included a work of long fiction, compared with all of the 1989 anthologies intended for Grades 7–10 or for American literature. (From their study, Lynch and Evans had concluded that the novel should be dropped from the anthology series.) The proportion of nonfiction selections has dropped noticeably, from 26 percent[3] to 13 percent of the selections for Grades 9–12, reflecting a sharp reduction in what Lynch and Evans termed "miscellaneous nonfiction"—a category particularly associated with the topical mode of organization so prevalent in the anthologies they analyzed.

Literary Periods Represented

The teaching of literature always involves finding a balance between relatively contemporary works, which may seem more relevant and accessible to young readers, and older works that are part of major cultural traditions. Some of the fiercest debates about the teaching of English have revolved around just how this balance should be struck (Applebee, 1974).

Figure 6.1 summarizes the distribution of selections across different periods of time, separately for each course. In the volumes for Grades 7–10, roughly three-fourths of the anthologized selections were from the 20th century, and some 30 percent were from the past 30 years. The proportion of 20th-century works dropped to 53 percent in the American literature course, and to 27 percent in the British literature course. The proportion of works from the past 30 years also dropped sharply, to 15 percent in the American literature course and 5 percent in the British literature course.

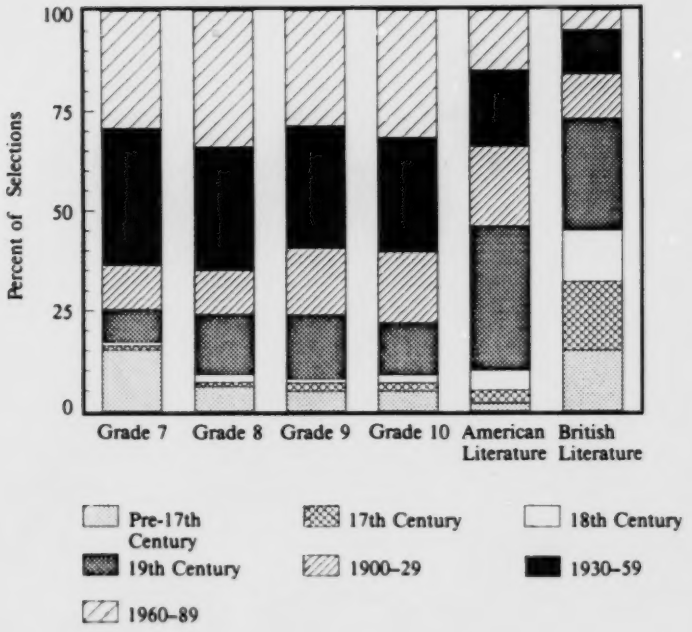

Figure 6.1. Anthology selections from different periods, by grade.

Changes Since 1961 in Periods Represented

Lynch and Evans (1963) also briefly examined the periods represented by the 1961 anthology selections, separating them into 20th-century and pre-20th-century works (p. 150). Given the dates of the two studies, the most direct comparison is between works published in the previous 60 years (1900 and later for Lynch and Evans, 1930–89 for the present analyses). The relevant data are summarized in Figure 6.2.

The results in Figure 6.2 suggest a significant shift away from relatively contemporary works in anthologies over the past 30 years. In the Lynch and Evans study (1963), over half of the anthologized selections had been written within the previous 60 years; by 1989, only 35 percent were equivalently contemporary. A variety of factors may lie behind this shift, including Lynch and Evans' own criticisms of the "ephemeral" nature of many anthologized selections, recent calls for greater emphasis on "great works" from the Western tradition (e.g., Bennett, 1988),

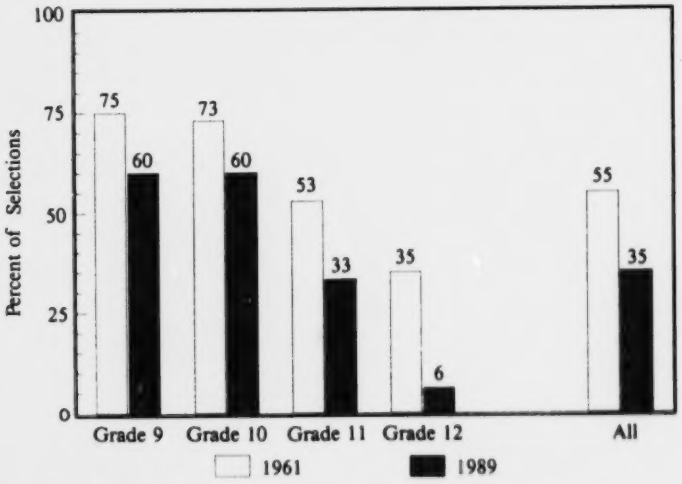

Figure 6.2. Changes in the proportion of anthology selections from the previous 60 years.

teachers' natural inclination toward familiar selections, and concern about explicit language and controversial topics in some contemporary works (a problem exacerbated by a greater reluctance to edit or "sanitize" a text—a practice Lynch and Evans criticized harshly in the anthologies they analyzed).

Characteristics of the Authors

As noted in Chapter 5, historically the high school literary canon has reflected a mainstream Anglo Saxon tradition, but the past several decades have seen vigorous calls for broadening the canon with alternative literary traditions. To examine the extent to which the anthologies have responded to such calls, Table 6.5 summarizes the author characteristics of the anthologized selections.

The data in Table 6.5 suggest that some effort has been made to provide balance, particularly in the materials for Grades 7–10. In these volumes, between 26 percent and 30 percent of the selections were written by women, and 18 percent to 22 percent were by members of various nonwhite minorities.

The selections for the British literature course were much narrower, with only 8 percent by women and 1 percent by members of minority

Table 6.5

Characteristics of Anthologized Authors, by Grade

	Grade 7	Grade 8	Grade 9	Grade 10	U.S.	U.K.	All
Female author (%)	30.2	30.2	26.0	29.3	23.7	7.5	21.7
Race/ethnicity of author (%)							
White (non-Hispanic)	78.5	78.9	82.5	82.2	83.8	99.0	86.5
African American	9.9	11.8	10.9	10.3	9.7	.5	7.6
Hispanic	3.6	3.3	3.1	3.4	1.6	.1	2.0
Asian	2.9	2.2	2.0	1.7	.4	.1	1.1
Native American	2.8	3.5	.9	1.7	4.3	.0	2.2
Other	2.2	.2	.5	.6	.1	.3	.5
National traditions (%)							
North America	68.3	78.7	71.9	66.8	98.2	.4	59.2
United Kingdom	11.7	12.0	19.1	20.4	1.4	95.5	33.7
Western Europe	12.1	6.9	4.9	4.8	.1	1.2	3.6
Russia & Eastern Europe	2.2	1.1	1.8	1.4	.2	.1	.8
Africa	2.2	.2	.5	1.7	.0	.9	.8
Central & South America	1.2	.2	.4	1.9	.1	.3	.5
Asia	2.0	1.0	.7	1.4	.0	.1	.6
Other	.3	.0	.5	1.6	.0	1.4	.7
No. of selections	604	546	565	701	1387	1400	5203

groups. To some extent, this narrowness results from the chronological emphasis in the British literature volumes, with their extensive coverage of earlier periods when women and members of nonwhite minorities had somewhat less access to traditional avenues of publication. It results, too, from the ethnic composition of the British population before the concept of British literature was extended to the Commonwealth. Even for selections from the past 30 years, however, only 17 percent in the British literature volumes were by women and 10 percent by nonwhite authors. The American literature volumes, in contrast, managed considerably more breadth in their choice of selections, with 24 percent of the selections by women, and 16 percent by nonwhite minorities.[4]

When the selections are considered in terms of the national tradition within which they were written, authors from North American countries and from the United Kingdom accounted for 93 percent of the selections, with another 4 percent from Europe and just a few from other regions of the world. By grade level, there was very little variation in this distribution, with the predictable exception of the British and American literature courses.

In the 1989 volumes, author characteristics also varied by period and by type of literature (Table 6.6). Generally, the choices of long fiction and of plays were narrower than those of shorter works. Only 10 percent of the long fiction selections were by women, and none by nonwhite authors. Women were somewhat better represented among playwrights (18 percent),[5] but nonwhite authors were not (1.8 percent). Overall, women were represented best in short fiction (28 percent); nonwhite minorities, in nonfiction (18 percent) and "other" (reflecting the inclusion of a high proportion of myths, legends, tales, fables, and religious texts from other cultures).

When selections are considered by the period in which they were written, in general the older the selections, the narrower the traditions represented. Of selections written during the 17th century, only 5 percent were by women, compared with 39 percent of those written during the past 30 years (1960–89). Similarly, only 3 percent of the 17th-century selections were by nonwhite authors, compared with 33 percent during the past 30 years. Pre-17th-century selections showed a similar lack of representation of women (4 percent), but the proportion of traditional tales, myths, legends, and religious texts from other cultures raised the percentage of works by nonwhite authors to 18 percent during this early period.

Table 6.6

Characteristics of Anthologized Authors and Selections, by Type and Period

	Long Fiction	Plays	Poetry	Short Fiction	Nonfiction	Other	All
% Female authors	9.8	18.0	20.7	27.7	21.2	3.5	21.7
% Nonwhite authors	0.0	1.8	13.2	10.8	17.8	23.6	13.5
% U.S. and U.K.	96.0	87.6	97.1	91.4	94.3	50.4	92.9
% 20th century	68.6	66.4	51.9	77.9	61.1	11.0	56.7
No. of selections	51	113	3030	1074	651	284	5203

	Pre–17th Century	17th Century	18th Century	19th Century	1900–1929	1930–1959	1960–1989	All
% Female authors	3.8	4.5	6.5	18.0	14.4	26.6	38.9	21.7
% Nonwhite authors	18.4	3.1	6.1	5.4	8.3	11.8	33.0	13.5
% U.S. or U.K.	60.2	95.3	96.9	97.7	96.7	95.6	93.0	92.8
No. of selections	431	320	295	1198	775	1149	1010	5203

Changes Since 1961 in the Characteristics of the Authors

Lynch and Evans (1963) were not particularly concerned with the breadth of the selections included, and reported few related tabulations. (They did report the most frequently anthologized authors and selections for various genres, however, allowing some comparisons that will be presented in a later section of this chapter.) They were concerned about how well British and American literature (as opposed to "foreign" works) was represented, allowing some comparison with results from the present study. As in the present study, they found a preponderance of English and American literature in courses for Grades 9–11, though the inclusion of some world literature in the 12th-grade courses they analyzed added some breadth to the geographic representation of the selections in those volumes. (Some 20 percent of the 12th-grade selections were "foreign" rather than English or American, and another 2 percent were "classical"; p. 149.) Compared with Lynch and Evans' (1963) results, the 1989 anthologies show a slight decrease at Grades 9 and 10 in the proportion of North American selections (from 74 percent in 1961 to 69 percent now), and a slight increase in the proportion from the United Kingdom (from 17 percent to 20 percent).

Between-Series Variation in Characteristics of Authors and Selections

It is possible that the averages discussed thus far mask important variations in the nature of the selections available from different publishers. To examine this, Table 6.7 summarizes selected characteristics of each of the seven series included in the study.

The results show some variation in the average number of selections included in each volume (from a low of 115 to a high of 134), but a striking degree of consistency in the nature of the selections. Thus, the percent of selections by women varied by only 5.7 percentage points across the seven series, and that of selections by nonwhite minorities, by only 6.4 percentage points. Similarly, the proportion of selections drawn from each of the genres was nearly identical across the seven series. Rather than offering schools a choice of emphases, all seven of these 1989 series offered a very similar cross section of literary traditions.

This consistency in emphasis represents a major change from the options available to teachers in 1961. Across series, for example, the percent of short story selections for 9th- through 12th-grade courses varied from 10 percent to 29 percent for the ten most comparable series in Lynch and Evans' study (1963, p. 431), compared with a range

Table 6.7

Between-Series Variations in Characteristics of Anthologized Authors and Selections

	Series						
	1	2	3	4	5	6	7
% Female authors	21.6	19.5	24.5	23.6	20.1	18.8	23.7
% Nonwhite authors	13.1	11.9	16.8	17.0	11.7	10.6	12.9
% U.S. or U.K.	94.0	92.9	93.0	92.4	89.5	92.4	95.4
% 20th century	57.2	54.3	61.5	56.6	53.6	55.4	57.8
% of Selections							
Long fiction	.9	.8	.5	1.0	.9	1.0	2.0
Plays	2.4	2.6	1.7	2.4	2.4	2.1	1.6
Poetry	57.2	59.2	58.5	58.9	55.9	56.5	61.5
Short fiction	21.6	19.7	18.4	20.5	22.7	20.7	21.0
Nonfiction	13.6	12.3	15.6	12.1	11.5	12.4	9.7
Other	4.4	5.4	5.3	5.0	6.6	7.4	4.2
Average no. of pages/volume	1123.8	935.3	892.5	885.0	814.3	951.7	815.7
Average no. of selections/volume	134.0	129.2	128.5	122.5	116.0	121.8	115.2

n=5203 selections

of 18 percent to 23 percent in the 1989 volumes. Emphasis on poetry shows a similar pattern: In Lynch and Evans' study, poetry ranged from 37 to 65 percent of the selections across the ten comparable series (p. 458); in the present study, the across-series variation was only from 56 percent to 62 percent.

Relationships between Anthology Selections and What Teachers Teach

The characteristics of the anthologized selections can be compared with those found in two other studies in the present series: the department chairs' reports on required book-length texts, and teachers' reports on selections taught within the previous five days (Chapter 5). To facilitate comparisons among these sets of data, selected results from each are summarized in Table 6.8.

In all three sets of data, the selections were relatively narrow, dominated by white male authors in the Western literary tradition. Overall, 16 percent of the selections taught in the preceding five days, and 19 percent of the required book-length works, were written by women (compared to 22 percent of the anthologized selections). Only 7 percent of the selections taught in the previous five days, and 2 percent of the required works, were by nonwhite authors (compared to 14 percent of the anthologized selections). The picture is more complicated, however, when results from different genres are considered. The teachers' selections of long fiction (both those taught and those required) were broader than those in the anthologies. Teachers were teaching a narrower selection of poetry, short fiction, and nonfiction than was included in the anthologies, however.

Table 6.8

Comparison among Selections Anthologized, Taught, and Required

	Long Fiction	Plays	Short Fiction	Poetry	Non-fiction	All
% Female authors						
Anthologized	9.8	18.0	27.7	20.7	21.2	21.7
Taught	21.4	4.5	18.1	16.6	14.5	16.3
Required	22.7	3.6	—not surveyed—			19.1
% Nonwhite authors						
Anthologized	0.0	1.8	10.8	13.2	17.8	13.5
Taught	3.9	1.5	2.2	12.0	12.1	6.6
Required	1.7	2.6	—not surveyed—			2.0

These results suggest that the anthologies may be a moderately progressive influence on the selections taught for those types of literature (stories, poems, and nonfiction) which are included in reasonably large number. In choosing long fiction and plays, however, where constraints of space allow few selections to be included in the materials for any particular course, the anthologies seem to emphasize traditional selections.

Consistency in the Choice of Titles and Authors

The data discussed so far indicate considerable consistency in the general nature of the selections anthologized, but indicate nothing about the inclusion of specific authors and titles. Is there a body of material that all students are expected to read? Or do the various series represent somewhat different samplings of authors and titles, even while drawing them from similar traditions?

Figures 6.3 and 6.4 summarize the number of common authors and titles across the seven series, both for the series as a whole and for each

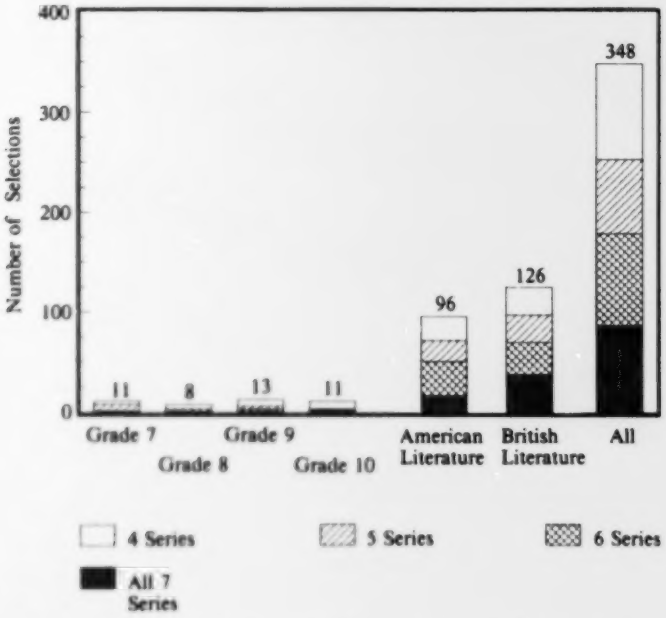

Figure 6.3. Number of anthology selections common to four or more series, by grade.

course separately. In the materials for Grades 7 and 8 there were no selections and only one author common to all seven series, and these numbers rose only slightly in the materials for Grades 9 (one selection and four authors) and 10 (two selections and seven authors). For the American literature course, on the other hand, the picture is quite different, with 17 selections and 49 authors common to all seven series and another 51 selections and 70 authors common to six of the seven. The British literature course was similar to the American in this respect, reflecting the attempt to be comprehensive in covering their respective traditions.

Variety in Grade Placement of Titles and Authors

Among series, the greatest degree of overlap in the titles and authors occurred in the British and American literature volumes. When the 101 common authors and 59 common selections from these volumes are set aside, the remaining titles and authors common to at least six of the seven series show considerable variety in grade placement (Figure

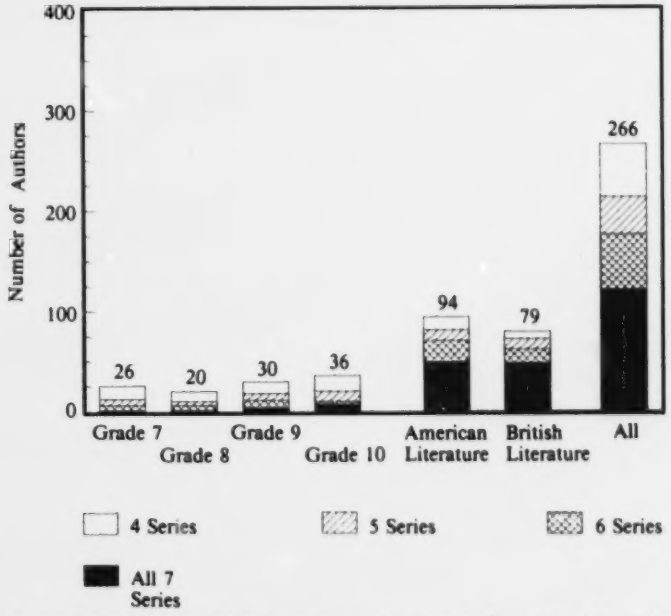

Figure 6.4. Number of anthology authors common to four or more series, by grade.

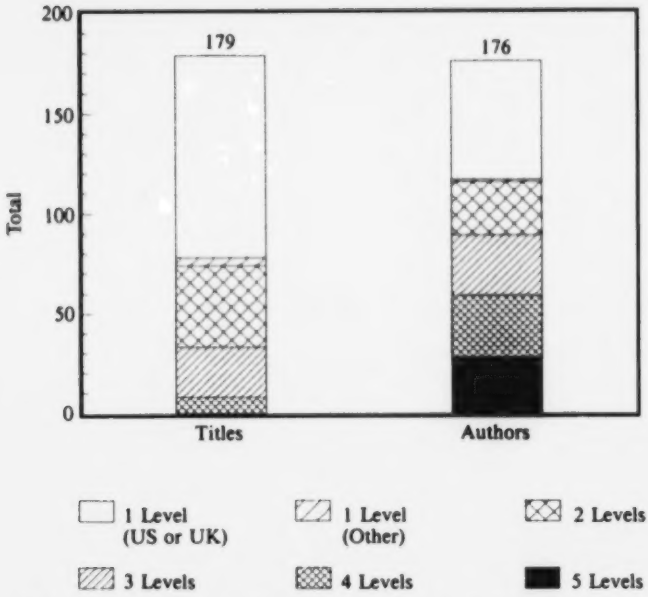

Figure 6.5. Variety in grade placement of authors and titles common to six or seven series.

6.5). All but 4 of the 78 common titles and all but 1 of the 117 common authors appeared at more than one grade level, and a substantial proportion appeared at three or more grade levels.

This variety in grade placement parallels that in reports of required book-length works (Chapter 5), and in the placement of materials in Lynch and Evans' (1963) study of anthology contents 30 years ago. Such variety seems healthy, reflecting the many different sets of relationships that exist among authors and works (allowing them to be combined in different ways), and the many different kinds of questions that can be asked about a particular text (creating instructional contexts of varying levels of difficulty; see Purves, 1990a, 1991).

Unique Selections and Shared Traditions

When Lynch and Evans surveyed textbooks available in 1961, they complained about the amount of "ephemera" and "miscellany" in the selections included for study. As one (rough) index of ephemerality,

they looked at the proportion of selections that appeared in only a single volume out of the 72 volumes that they examined. Table 6.9 summarizes a similar analysis for the 1989 anthologies. Across anthologies, over a third of the selections (37 percent) represented titles used in a single anthology series. In theory, that means that over one-third of the selections a student reads in a typical high school course would be read by other students using the same series, but not by students using any of the other popular series. Titles were most diverse in the materials for Grade 7 (where 52 percent of the selections represented titles used in only a single series), and least diverse in the British literature course (where 27 percent represented titles used in a single series). When the selections are considered by type, the least consistency occurred for nonfiction (where 53 percent would be unique to that series); the most consistency occurred for long fiction, where only 29 percent of the selections were unique.

The data on particular titles, however, to some extent mask a greater consistency in the authors who are read. Across anthology series, 89 percent of the selections—or roughly nine out of every ten selections—were by authors included in two or more of the series. The greatest consistency occurred for the British and American literature courses, where only 5 percent to 6 percent of the selections were by authors unique to one series; in the anthologies designed for Grades 7–10, however, considerably more variety was apparent.

Table 6.9

Unique Selections Appearing in Anthologies

	% Unique Selections	% Selections by Unique Authors
Grade 7	51.7	18.7
Grade 8	46.6	19.0
Grade 9	39.2	16.1
Grade 10	48.6	19.1
U.S.	30.9	6.1
U.K.	26.7	5.1
Long fiction	28.6	12.3
Plays	30.8	15.1
Poetry	33.3	7.9
Short fiction	38.5	14.4
Nonfiction	53.4	21.8
All	37.1	11.5

Changes Since 1961 in the Proportion of Unique Selections

Lynch and Evans (1963) were inconsistent in the data they reported for different genres, so we can derive comparable figures for only the proportion of unique poems and unique short fiction selections in their study. Using the data for the grades common to both studies (Grades 9–12), the proportion of unique poetry selections fell from 40 percent in the anthologies available in 1961 to 33 percent in the 1989 editions. The proportion of unique short fiction selections also fell, from 47 percent in 1961 to 38 percent in 1989. Since Lynch and Evans were working with a base of 72 texts, compared with only 28 for Grades 9–12 in the present study, these comparisons understate the degree of change that has taken place. (As comparable texts are added to the analysis, the chance of repeating a selection increases, and the proportion of unique selections falls.)

Such results should be interpreted with some caution. In establishing a sense of a literary tradition, some degree of consistency is clearly important. On the other hand, there are many authors and selections that can appropriately represent the various traditions that comprise America's literary heritage.

Most Frequently Anthologized Authors and Titles

Table 6.10 lists the 122 authors who were included at least once in all seven anthology series, in order of the total number of appearances across grades and series; the number of appearances at each grade level is also listed.

Emily Dickinson leads the list with 138 appearances, and Robert Frost follows close behind with 101. In both cases their poems were used in anthologies for all grades except Grade 12, the British literature course. William Shakespeare is next, with 98 appearances; in his case, the works include a mixture of complete plays, excerpts of well-known soliloquies, and sonnets. Langston Hughes was the most frequently anthologized minority author, with 53 appearances. As with works by Dickinson and Frost, his poems were used at all levels except the British literature course.

If the amount of space devoted to individual authors (reflected in the entries for "total columns" of text, Table 6.10, where each column is equivalent to half a page) is considered rather than number of separate selections, the shape of the list looks quite different, with Shakespeare first, Dickens second, Steinbeck third, and Shaw fourth.

Table 6.10

Authors Included in All Seven Anthology Series

	Appearances							
		Grade						Total Columns
	Total	7	8	9	10	US	UK	
Dickinson, E.	138	8	2	11	12	105	0	138
Frost, R.	101	10	12	14	16	49	0	140
Shakespeare, W.	98	1	4	15	14	0	64	3624
Poe, E.A.	66	3	8	14	10	31	0	429
Whitman, W.	64	2	4	3	5	50	0	111
Tennyson, A.	63	0	3	6	9	0	45	178
Wordsworth, W.	60	0	1	7	4	0	48	88
Hughes, L.	53	7	17	8	10	11	0	108
Blake, W.	52	0	0	0	2	0	50	53
Keats, J.	51	0	1	0	3	0	47	96
Sandburg, C.	51	9	5	12	4	21	0	106
Twain, M.	43	4	6	4	8	21	0	478
Longfellow, H.	42	5	7	5	2	23	0	97
Thurber, J.	40	11	3	13	6	7	0	213
Donne, J.	37	0	0	0	0	0	37	50
Yeats, W.B.	37	0	0	1	1	0	35	39
cummings, e.e.	36	6	1	7	3	19	0	37
Shelley, P.B.	36	0	1	2	2	0	31	61
Brooks, G.	34	9	0	5	10	10	0	52
Housman, A.E.	34	0	0	1	7	0	26	34
Hardy, T.	33	0	0	0	2	0	31	104
Byron, G.G.	32	0	0	1	1	0	30	64
Emerson, R.	32	0	1	0	0	31	0	51
Millay, E.	31	3	3	6	8	11	0	45
Browning, R.	29	1	1	1	3	0	23	50
Burns, R.	29	0	0	3	3	0	23	39
Eliot, T.S.	29	2	0	3	1	9	14	81
Williams, W.C.	29	1	0	1	3	24	0	30
Masters, E.L.	28	0	0	2	6	20	0	28
Auden, W.H.	27	0	0	0	3	7	17	38
Jonson, B.	26	0	0	0	0	0	26	31
Swenson, M.	26	3	10	5	6	2	0	35
Thomas, D.	25	0	0	0	4	0	21	86
Hopkins, G.M.	23	0	0	0	1	0	22	23
Crane, S.	22	0	0	0	2	20	0	497
Milton, J.	22	0	0	0	0	0	22	63
Johnson, S.	21	0	0	0	0	0	21	63
Spenser, E.	21	0	0	0	0	0	21	38
Robinson, E.	20	0	1	1	1	17	0	22
Updike, J.	20	1	3	1	8	7	0	64

Continued on next page

Table 6.10 continued

	Appearances							Total Columns
	Total	Grade				US	UK	
		7	8	9	10			
Dickens, C.	19	3	1	8	0	0	7	2024
Lawrence, D.H.	19	1	0	0	1	0	17	159
Saki	18	1	1	3	7	0	6	113
Steinbeck, J.	18	1	1	1	7	8	0	779
Franklin, B.	17	0	0	0	0	17	0	89
O. Henry	17	3	4	6	4	0	0	139
Hughes, T.	17	1	1	0	3	0	12	39
Pope, A.	17	0	0	0	2	0	15	67
Walker, A.	17	3	4	4	3	3	0	54
Arnold, M.	16	0	0	0	0	0	16	18
Dryden, J.	16	0	0	0	0	0	16	34
Herrick, R.	16	1	0	1	0	0	14	16
London, J.	16	2	8	2	1	3	0	666
Sidney, P.	16	0	0	0	0	0	16	16
Benet, S.	15	0	5	3	4	3	0	186
Coleridge, S.	15	0	0	0	0	0	15	143
Dunbar, P.	15	0	0	2	1	12	0	16
Hawthorne, N.	15	0	0	0	1	14	0	216
Hemingway, E.	15	2	2	1	1	9	0	70
Wilbur, R.	15	0	1	1	3	10	0	19
Bishop, E.	14	0	0	1	3	10	0	23
Browning, E.	14	0	0	0	0	0	14	15
Carroll, L.	14	3	5	2	0	0	4	52
Holmes, O.	14	0	0	0	0	14	0	16
Irving, W.	14	4	2	0	0	8	0	241
Lincoln, A.	14	0	4	0	0	10	0	14
Raleigh, W.	14	0	0	0	0	0	14	15
Anderson, S.	13	5	0	1	0	7	0	104
Cather, W.	13	0	0	0	5	8	0	218
Chaucer, G.	13	0	0	0	0	0	13	256
Cullen, C.	13	1	0	0	1	11	0	13
Faulkner, W.	13	0	0	0	0	13	0	144
Hayden, R.	13	1	1	2	3	6	0	14
Lessing, D.	13	0	0	2	5	0	6	134
Lowell, A.	13	0	2	0	4	7	0	17
Malory, T.	13	0	0	0	6	0	7	190
Mansfield, K.	13	0	1	1	4	0	7	97
Plath, S.	13	0	2	1	2	8	0	15
Stafford, W.	13	0	3	2	3	5	0	20
Swift, J.	13	0	0	0	0	0	13	202
Whittier, J.	13	1	1	0	0	11	0	38

Continued on next page

Table 6.10 continued

	Appearances							
		Grade						
	Total	7	8	9	10	US	UK	Total Columns
Wright, R.	13	2	1	4	1	5	0	66
Bradstreet, A.	12	0	0	0	0	12	0	17
Bryant, W.	12	0	0	0	0	12	0	20
Melville, H.	12	0	0	0	0	12	0	198
Momaday, N.S.	12	1	2	1	2	6	0	48
Taylor, E.	12	0	0	0	0	12	0	15
Edwards, J.	11	0	0	0	0	11	0	34
Joyce, J.	11	0	0	1	1	0	9	100
McKay, C.	11	0	0	2	3	6	0	11
Ransom, J.C.	11	0	0	0	1	10	0	11
Welty, E.	11	1	1	0	0	9	0	77
Wyatt, T.	11	0	0	0	0	0	11	11
Angelou, M.	10	0	4	4	1	1	0	56
Bacon, F.	10	0	0	0	0	0	10	22
de Maupassant, G.	10	1	1	4	4	0	0	96
Homer	10	1	1	6	1	0	1	485
Thoreau, H.D.	10	0	0	0	0	10	0	113
Orwell, G.	9	0	0	1	0	0	8	148
Lowell, R.	9	0	0	0	0	9	0	14
Malamud, B.	9	0	0	1	1	7	0	106
Marlowe, C.	9	0	0	0	0	0	9	23
Marvell, A.	9	0	0	0	0	0	9	15
Woolf, V.	9	1	0	0	1	0	7	70
Shaw, G.B.	8	0	0	0	0	0	8	757
Wilder, T.	8	0	0	1	2	5	0	493
Bierce, A.	7	0	0	0	2	5	0	81
Boswell, J.	7	0	0	0	0	0	7	68
Bradford, W.	7	0	0	0	0	7	0	58
Conrad, J.	7	0	0	0	0	0	7	223
Douglass, F.	7	0	0	0	0	7	0	36
Fitzgerald, F.S.	7	0	0	0	0	7	0	170
Gray, T.	7	0	0	0	0	0	7	29
Harte, B.	7	0	0	0	0	7	0	89
Jacobs, W.W.	7	1	1	2	3	0	0	96
Jefferson, T.	7	0	0	0	0	7	0	35
Keyes, D.	7	1	6	0	0	0	0	249
Noyes, A.	7	5	2	0	0	0	0	32
Pepys, S.	7	0	0	0	0	0	7	69
Porter, K.	7	0	0	0	0	7	0	72
Shelley, M.	7	0	0	0	0	0	7	67
Thayer, E.	7	0	3	4	0	0	0	16

In this configuration, the list looks more similar to the results from the survey of required book-length works (Chapter 5).

Table 6.11 provides a similar summary of specific titles anthologized in all seven series, as well as the grade levels at which they appeared. In this case the list is organized alphabetically by author. Here, Shakespeare has the most separate titles, with 7 different selections included in all seven series; Frost is next with 5; and Keats and Poe follow with 4. As a set, these 89 titles include traditional as well as contemporary selections, from *Beowulf* and the Bible to *I Know Why the Caged Bird Sings*.

Changes Since 1961 in Most Frequently Anthologized Titles

Long Fiction

The specific titles included in these lists show a number of differences from those cataloged by Lynch and Evans (1963). In the anthologies they studied, the novel was only sporadically represented; *Silas Marner* was the most frequent text, and of the other titles, only *Great Expectations* and *The Voice of Bugle Ann* appeared in more than a single series. In contrast to Lynch and Evans' results, neither *Silas Marner* nor *The Voice of Bugle Ann* appears at all in the 1989 anthologies, and Steinbeck's *The Pearl* appears in every series (usually in Grade 10). (For easy comparison with Lynch and Evans' results, Appendix 2 summarizes the selections in each genre that were included in a majority—at least four out of seven—of the 1989 anthology series.) *Great Expectations* continues to be popular (in abridged or adapted form, in five series at Grade 9), as is *The Call of the Wild* (also in five series). Several long fiction selections are regularly excerpted for the anthologies (though in the analyses for the present study these were treated as short fiction). Regularly excerpted texts included Malory's *Le Morte d'Arthur* (in all seven series), Mary Shelley's *Frankenstein* (in six), and Swift's *Gulliver's Travels* (in six). Of the long fiction selections that appear in more than one series, whether in whole or in part, only one (Mary Shelley's *Frankenstein*) is by a woman, and none is by a minority author.

Plays

Lynch and Evans complained about the inclusion of minor drama to the exclusion of works by major playwrights, and about the relative lack of attention to Shakespeare (as the greatest dramatist) even though two of Shakespeare's plays, *Julius Caesar* and *Macbeth*, were the most

frequently appearing dramas in the anthologies they analyzed. Both *Julius Caesar* and *Macbeth* appear in all seven of the 1989 series, where they are also joined by *Romeo and Juliet* and by Wilder's *Our Town*. Six of the seven series include *The Miracle Worker*, *Pygmalion*, and Goodrich and Hackett's version of *The Diary of Anne Frank*.

Short Fiction

Short fiction shows a similar shuffling of popular titles, though some of this has involved simply trading one selection for another by the same author. Thus, of the ten most frequently anthologized selections of short fiction in Lynch and Evans' study, six do not appear in even a majority of the 1989 anthologies ("The Devil and Daniel Webster," "The Split Cherry Tree," "Sixteen," "The Ransom of Red Chief," "That's What Happened to Me," and "The Silver Mine"). Of the ten most frequently anthologized short story *authors* in Lynch and Evans' study, on the other hand, all were in the majority of the 1989 series, and all but three appeared in all seven series (the exceptions: Jesse Stuart in four, William Saroyan in five, and Jessamyn West in five).

Poetry

There are also some interesting shifts in the relative emphasis on particular poets, perhaps in response to concerns with providing broader representation of alternative literary traditions. In the anthologies available in 1961, the most frequently appearing poets were, in descending order, Whitman, Frost, Tennyson, Sandburg, Shakespeare, Dickinson, Wordsworth, Burns, Longfellow, and Robert Browning. In the 1989 anthologies, all of these poets remain prominent, but Dickinson has moved to the top of the list, and Langston Hughes has appeared as number 7. (Hughes did not appear at all in the Lynch and Evans' list of the 86 most frequently anthologized poets.)

Nonfiction

In examining nonfiction selections, Lynch and Evans found a great "miscellany," with little attention to "literary" works and a great deal of excerpting from book-length works. They recommended that the miscellany be deleted and that only nonfiction that could be justified on artistic grounds should be included. To a large extent, their recommendations have been heeded, though there remains more diversity in nonfiction selections than in other parts of the anthologies. The six nonfiction works that were excerpted or included in all of the 1989 anthology series were Angelou's *I Know Why the Caged Bird Sings*, Boswell's *The Life of Samuel Johnson*, Bradford's *Of Plymouth Plan-*

Table 6.11

Titles Included in All Seven Anthology Series

Title	Author	Total Appearances					
		Grade					
		7	8	9	10	US	UK
Beowulf (excerpts)		0	2	0	0	0	9
Bible (excerpts)		0	0	3	9	0	19
Phaethon		3	4	0	0	0	0
I Know Why the Caged Bird Sings (excerpts)	Angelou	0	4	3	1	1	0
Dover Beach	Arnold	0	0	0	0	0	7
Musée des Beaux Arts	Auden	0	0	0	0	1	6
The Unknown Citizen	Auden	0	0	0	0	3	4
An Occurrence at Owl Creek Bridge	Bierce	0	0	0	2	5	0
The Lamb	Blake	0	0	0	0	0	7
The Tyger	Blake	0	0	0	0	0	7
The Life of Samuel Johnson (excerpts)	Boswell	0	0	0	0	0	7
Of Plymouth Plantation	Bradford	0	0	0	0	7	0
My Last Duchess	Browning	0	0	0	0	0	7
Thanatopsis	Bryant	0	0	0	0	7	0
To a Mouse	Burns	0	0	0	0	0	8
She Walks in Beauty	Byron	0	0	0	0	0	7
The Canterbury Tales (excerpts)	Chaucer	0	0	0	0	0	13
Kubla Khan	Coleridge	0	0	0	0	0	7

The Rime of the Ancient Mariner	Coleridge	0	0	0	0	0	7
A Narrow Fellow in the Grass	Dickinson	0	0	2	1	4	0
Because I Could Not Stop for Death	Dickinson	0	0	0	0	7	0
The Necklace	de Maupassant	1	1	4	1	0	0
Holy Sonnet 10	Donne	0	0	0	0	0	7
Meditation 17	Donne	0	0	0	0	0	7
Sinners in the Hands of an Angry God	Edwards	0	0	0	0	7	0
The Love Song of J. Alfred Prufrock	Eliot	0	0	0	0	6	1
Concord Hymn	Emerson	0	1	0	0	6	0
Autobiography (excerpts)	Franklin	0	0	0	0	7	0
Birches	Frost	0	0	1	1	5	0
Fire and Ice	Frost	0	0	1	0	6	0
Mending Wall	Frost	0	0	1	0	7	0
Stopping by Woods on a Snowy Evening	Frost	2	1	0	1	6	0
The Road Not Taken	Frost	0	3	1	2	3	0
Elegy Written in a Country Churchyard	Gray	0	0	0	0	0	7
The Darkling Thrush	Hardy	0	0	0	0	0	7
The Outcasts of Poker Flat	Harte	0	0	0	0	7	0
Those Winter Sundays	Hayden	1	0	1	2	3	0
The Chambered Nautilus	Holmes	0	0	0	0	7	0
The Odyssey (excerpts)	Homer	1	0	6	0	0	0
Spring and Fall	Hopkins	0	0	0	0	0	7
When I Was One-and-Twenty	Housman	0	0	0	0	0	7
Thank You, M'am	Hughes	0	4	2	1	0	0
The Monkey's Paw	Jacobs	1	1	2	3	0	0
On My First Son	Jonson	0	0	0	0	0	7
Ode on a Grecian Urn	Keats	0	0	0	0	0	7
On First Looking into Chapman's Homer	Keats	0	0	0	0	0	7

Continued on next page

Table 6.11 continued

Title	Author	Total Appearances					
		Grade					
		7	8	9	10	US	UK
When I Have Fears That I May Cease to Be	Keats	0	0	0	0	0	7
To Autumn	Keats	0	0	0	0	0	7
Flowers for Algernon	Keyes	1	6	0	0	0	0
The Gettysburg Address	Lincoln	0	4	0	0	6	0
Le Morte d'Arthur (excerpts)	Malory	0	0	0	4	0	7
To His Coy Mistress	Marvell	0	0	0	0	0	7
Lucinda Matlock	Masters	0	0	1	0	7	0
Paradise Lost (excerpts)	Milton	0	0	0	0	0	7
The Highwayman	Noyes	5	2	0	0	0	0
The Diary (excerpts)	Pepys	0	0	0	0	0	7
Annabel Lee	Poe	3	0	1	0	3	0
The Cask of Amontillado	Poe	0	0	4	2	1	0
The Raven	Poe	0	3	2	0	6	0
The Tell-Tale Heart	Poe	0	5	2	0	0	0
Miniver Cheevy	Robinson	0	0	0	0	7	0
Richard Cory	Robinson	0	0	0	1	7	0
Chicago	Sandburg	0	0	0	0	7	0
Julius Caesar	Shakespeare	0	0	0	7	0	0
Macbeth	Shakespeare	0	0	0	0	0	7
Romeo and Juliet	Shakespeare	0	0	7	0	0	0

Sonnet 130	Shakespeare	0	0	0	0	0	7
Sonnet 116	Shakespeare	0	0	0	0	0	7
Sonnet 29	Shakespeare	0	0	0	0	0	7
Sonnet 30	Shakespeare	0	0	1	1	0	5
Ozymandias	Shelley	0	0	0	1	0	7
Ode to the West Wind	Shelley	0	0	0	0	0	7
The Pearl	Steinbeck	0	1	0	6	0	0
In Memoriam	Tennyson	0	0	0	0	0	7
Ulysses	Tennyson	0	0	0	0	0	7
Casey at the Bat	Thayer	0	3	4	0	0	0
Do Not Go Gentle into That Good Night	Thomas	0	0	0	0	0	7
Walden (excerpts)	Thoreau	0	0	0	0	7	0
The Secret Life of Walter Mitty	Thurber	0	0	4	2	1	0
A Worn Path	Welty	0	0	0	0	7	0
I Hear America Singing	Whitman	0	0	3	0	6	0
Song of Myself (excerpts)	Whitman	0	0	0	0	8	0
When I Heard the Learn'd Astronomer	Whitman	0	0	0	0	7	0
Snowbound	Whittier	0	0	0	0	7	0
Our Town	Wilder	0	0	0	2	5	0
The Red Wheelbarrow	Williams	0	0	0	1	6	0
Composed Upon Westminster Bridge	Wordsworth	0	0	0	0	0	7
I Wandered Lonely as a Cloud	Wordsworth	0	0	3	2	0	3
Lines Composed a Few Miles Above Tintern Abbey	Wordsworth	0	0	0	0	0	7

tation, Franklin's *Autobiography*, Donne's "Meditation 17," Pepys' *Diary*, and Thoreau's *Walden*. Like the poetry selections already discussed, the specific titles reflect concern with representing diverse literary and cultural traditions, and even the most frequent individual selections seem noticeably broader in this respect than those cataloged by Lynch and Evans. (In their study, the four most frequently anthologized nonfiction authors were Stephen Leacock, Ralph Waldo Emerson, Henry David Thoreau, and Charles Lamb.)

Summary

Given these detailed analyses, how can the anthologies be characterized? The first question raised at the beginning of this chapter asked whether the literature courses represented in the anthologies consisted of works of substantial quality and interest, works that would promote beneficial study and discussions. Lynch and Evans (1963) concentrated much of their criticism on the failure of the anthologies available in 1961 to measure up to this criterion, criticizing much of what was included as "ephemeral" or "miscellaneous," and for displacing the works of enduring value that they preferred to see included. The present study, on the other hand, suggests that anthologies have narrowed their focus, presumably to place more emphasis on works of merit, and certainly to reduce the amount of "miscellaneous nonfiction." Although a wide variety of authors and works are included in the various series, with very few works included in all seven of the series examined, the number of unique works (those included in only a single series) has declined noticeably over the past 30 years. In a similar fashion, the proportion of works published within the previous 60 years has also been reduced, from over half of the selections examined by Lynch and Evans to about a third in the 1989 anthologies examined in the present study.

The second question raised at the beginning of the chapter was concerned with whether the anthologies recognized and incorporated the contributions of diverse groups to America's shared literary heritage. Over the past 30 years, literature anthologies have broadened their selections to include a wider representation of works by women and of works from alternative literary traditions. This is particularly true in the volumes intended for Grades 7–10; by comparison, those intended for American or (particularly) British literature courses remain quite narrow in their representation, both of women and of nonwhite authors.

Though representation of alternative literary traditions has increased, the amount of attention given to any one of these traditions remains very small. Works by women and nonwhite minorities are most likely

to be included among selections drawn from the 20th century, and least likely to appear in chronologically organized courses that emphasize older works. It is hard to imagine that the handful of selections by African American, Hispanic, Asian, or Native American authors, for example, is sufficient to leave students with a unique sense of the substance and appeal of these alternative traditions, but neither are these traditions well-integrated into a larger, common tradition.

The anthologies as they are presently constructed have responded to past concerns about content, broadening somewhat the representation of alternative traditions, while at the same time reducing the amount of "ephemera" and "miscellany" about which Lynch and Evans (1963) had earlier complained. Compared with the volumes that Lynch and Evans reviewed, the selections are probably more teachable, in the sense of having the weight and substance to promote interesting discussion and debate. (They also may be somewhat more difficult and distant from the students' immediate experiences.)

Comparisons between teachers' choices, discussed in the previous chapter, and the anthology selections presented here make it difficult to blame the anthologies for the narrowness of the curriculum. The genres that the anthologies have room to present in considerable numbers—short story, poetry, and nonfiction—are somewhat broader than the selections that teachers report using. And the genres that show less breadth—the long fiction and full-length plays—arguably should not be included in the anthologies in the first place.

Notes

1. A subset of the volumes they studied is directly comparable to those in the present study. This subset includes the most recent editions of ten publishers' series, Grades 9–12, intended for average or college-bound students. This subset will be used for direct comparison with the present study, in those cases where Lynch and Evans reported their results in enough detail to allow individual series to be differentiated.
2. That is, from an average of 689 pages per volume for the ten comparable series in Lynch and Evans (1963, pp. 474–475) to 1,011 pages per volume, and from an average of 120 selections (p. 23) to 144.7 per volume, for Grades 9–12.
3. Calculated for the ten most comparable series, combining Lynch and Evans' separate categories for miscellaneous nonfiction and for essays (pp. 443–444).
4. This is not simply an artifact of the longer history covered in British literature: When the British and American volumes are compared by period, the American selections are broader than the British in every period.
5. Half of these represent collaborations including one male and one female author; only 9 percent of the plays had a woman as the sole author.

7 Classroom Literature Instruction

Introduction

The teaching of literature is not defined just by the choice of texts to teach. Equally important are questions concerning what teachers do to support and guide students' readings of those texts, and how they assess what students have learned. A reading of *To Kill a Mockingbird* that raises questions about students' own experiences with discrimination or unfairness will be very different from a reading that treats the text as an exercise in social history, and that, in turn, will be very different from a reading that focuses on reading comprehension skills, on techniques of literary analysis, or on the place of this novel in the history of contemporary American fiction.

All of these types of readings, of course, have their own legitimacy, and each has been characteristic of the teaching of literature at one time or another in the history of American education. As favored schools of literary criticism have changed in the universities, so too have the goals for literature instruction and the techniques that teachers have used to explicate the selections taught in middle and high schools. Different critical approaches generate different kinds of questions about texts, and lead to different emphases in assessment.

The past 20 years have been a period of intense intellectual ferment in literary theory. The hegemony of the New Criticism, which had come to dominate college English during the 1950s and 1960s, was quickly eroded by a variety of approaches challenging the belief that the text was primary and possessed a relatively determinate meaning. Whether formulated as reader-response theory, deconstruction, feminist criticism, structuralism, poststructuralism, or Marxist criticism, the certainty of New Critical analyses has given way to formulations that force a more complex examination of the assumptions and expectations about readers, authors, and texts as they are situated within specific personal and cultural contexts.

The challenges to New Criticism, however, have taken place largely in the realm of literary theory. Only a few scholars have begun to give serious attention to the implications of these newer approaches for

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classroom pedagogy (Bleich, 1975; Graff, 1987; Moran & Penfield, 1990; Scholes, 1985), and most of that attention has been focused at the college level. It would be fair to say that despite the ferment in literary theory, the majority of college undergraduates still receive an introduction to literature that has been little-influenced by recent theory (Harris, 1988; Huber & Laurence, 1989; Lawrence, 1988; Waller, 1986).

The notable exception to this general pattern concerns reader-response theories. As schools in the 1960s and early 1970s experimented with approaches to make education more "relevant" and "student centered," a number of educators turned to the work of Louise Rosenblatt (1938, 1978) for an alternative to New Critical approaches (e.g., Moffett, 1968; for a later application, see Probst, 1987). Rosenblatt (1978) herself rejects the word "response" as too limiting and behavioristic in its implications. Emphasizing the *transaction* between reader and text as the heart of the literary experience, she offered a model of literature instruction as "quiet conversation" about books, a conversation in which students would examine their differing responses to shared texts, exploring what in the text and in their own experience led them to react as they did. In that process, they would enrich their understanding both of the text and of themselves.

Rosenblatt's discussions were, in fact, very slim in the way of specific pedagogical techniques. What she offered, however, was a compelling intellectual rationale for returning the student to the center of the instructional enterprise, and for recognizing that each reader's individual response could be a legitimate part of classroom discourse. Many later developments in reader-response theory share central concerns with Rosenblatt's argument, even when they locate themselves in alternative intellectual or pedagogical traditions (Andrasick, 1990; Bleich, 1975; Fish, 1980; Holland, 1973; Iser, 1978; Langer, 1990, 1991; Probst, 1987; Tompkins, 1980).

Goals for the Study of Literature

Case-Study Schools

Given the rapid changes in literary criticism at the university level in the past 20 years, what do middle and high school teachers hope to accomplish through their literature instruction? To explore this, teachers in the case-study schools were asked to respond to an open-ended question about their goals for the study of literature with a class selected as "representative of your teaching of literature." Their responses covered a wide range of concerns, from literary analysis (66 percent)

and appreciation of literature (57 percent) to exam preparation (6 percent) and ethnic or gender awareness (3 percent). Their discussions showed little differentiation of goals at different grade levels; the one exception was a concern with an understanding of literary heritage, which was highest for Grades 11 and 12.

National Survey

For the national survey, the case-study responses were used to construct a list of 11 goals roughly split between reader-based and text-based orientations toward literature instruction, two orientations that the professional literature suggests are somewhat in opposition. Teachers were then asked to rate the importance of each of these goals for literary study with a representative class, on a scale from 1 (unimportant) to 5 (important).

Overall Emphases

To examine the relationships among these goals in the present sample, a factor analysis was carried out on the teachers' responses; the results are summarized in Table 7.1. The analysis yielded two well-defined

Table 7.1

Factor Analysis of Teachers' Goals for the Study of Literature in a Representative Class (Teacher Reports, Form C)

	Factor 1 Student-Oriented	Factor 2 Text-Oriented
Pleasure in reading	*.59*	.13
Understand relationships of literature to life	*.69*	.21
Gain cultural literacy	.27	*.60*
Gain familiarity with literary terms	.07	*.72*
Reflect upon and understand own responses	*.73*	.18
Understand author's purpose	.28	*.63*
Learn to think critically	.66	.42
Develop respect for diverse opinions	*.71*	.22
Learn to analyze individual texts	.24	*.66*
Gain insight into human experience	*.69*	.31
Develop informed taste in literature	.29	*.75*
n=373		

Note. Principal components analysis with rotation of vectors with eigenvalues greater than 1 to the Varimax criterion. The two factors account for 52.1% of the original variance.

factors that together account for 52 percent of the original variance. The first factor, defined by such goals as "reflect upon and understand their own responses," "develop respect for diverse opinions," and "understand relationships of literature to life," represents a student-centered orientation toward literature instruction. The second factor, defined by such goals as "develop informed taste in literature," "gain familiarity with literary terms," and "learn to analyze individual texts," represents a text-centered orientation.

Rather than the expected dichotomy between student-centered and text-centered orientations (which would have produced a single factor in which the two orientations were opposed to one another), the results suggest that, in practice, teachers treat these goals as independent of one another. In fact, some 96 percent of the teachers gave overall positive ratings to both sets of goals.[1]

Importance of Particular Goals

Table 7.2 summarizes teachers' ratings of the various goals, separately for each of the samples of schools. Clearly, all of the goals were considered quite important by the teachers in this study. In the public school sample, even the lowest rated goal ("learn to analyze individual texts") was rated as important by over two-thirds of the teachers. Given this overall pattern of response, the student-oriented goals were still rated as somewhat more important than were the text-oriented goals. In fact, if the goals are rank-ordered, the six student-oriented goals all rank higher than any of the text-oriented goals. ("Learning to think critically," which loaded to some extent on both orientations, ranked second overall.)

Variations in Goals. Differences among the various samples of schools were slight. Student-oriented goals ranked higher than text-oriented goals in all of the samples. Teachers in the two samples of award-winning schools tended to rate all of the goals somewhat more highly than did teachers in the random sample of public schools, with teachers in the Catholic and independent school samples falling in between. The one goal for which there was a significant difference among samples was "learning to analyze individual texts." This was rated as important by only 67 percent of the teachers in the random sample of public schools, but by 83 percent to 87 percent of the teachers in the other samples.

Teachers' goals for the study of literature showed little difference by grade level, but there were some noticeable differences among tracks. The relevant data are summarized in Table 7.3. Overall, the teachers had fewer text-oriented *and* fewer student-oriented goals for students

Table 7.2

Teachers' Goals for the Study of Literature in a Representative Class
(Teacher Reports, Form C)

	Percent Rating as "Important"[a]					
	Public Schools (n=173)	Achievement Award Schools (n=60)	Centers of Excellence (n=54)	Catholic Schools (n=46)	Independent Schools (n=36)	Chi-Square (df=4)
Student-oriented						
Pleasure in reading	85.0	96.7	88.9	84.8	94.7	8.08
Understand relationships of literature to life	92.5	100.0	90.7	95.7	100.0	8.77
Reflect upon and understand own responses	91.9	100.0	94.4	88.9	89.5	6.78
Develop respect for diverse opinions	90.8	96.7	94.4	91.1	89.5	3.00
Gain insight into human experience	95.4	100.0	96.3	95.7	100.0	4.56
Learn to think critically	93.6	98.3	98.1	95.7	94.7	3.38
Text-oriented						
Gain cultural literacy	84.4	86.7	83.3	80.0	73.0	3.72
Gain familiarity with literature	79.3	85.0	72.2	87.0	65.8	8.48
Understand author's purpose	82.7	93.3	92.6	89.1	89.5	7.01
Learn to analyze individual texts	67.4	86.7	87.0	82.6	84.2	17.06**
Develop informed taste in literature	76.3	85.0	77.8	82.6	84.2	3.09

[a] Rating of 4 or 5 on a scale from 1 (unimportant) to 5 (important).

* $p<.05$
** $p<.01$
*** $p<.001$

Table 7.3

Teachers' Goals for the Study of Literature in a Representative Class, by Track (Teacher Reports, Form C)

	Percent Rating as "Important"[a]			
	Non-academic (n=27)	Mixed (n=108)	College Prep (n=231)	Chi-Square (df=2)
Student-oriented				
Pleasure in reading	76.9	88.0	90.5	4.45
Understand relationships of literature to life	81.5	93.5	97.0	12.37**
Reflect upon and understand own responses	85.2	89.8	96.1	7.86*
Develop respect for diverse opinions	74.1	90.7	95.2	15.80***
Gain insight into human experience	92.6	95.4	97.8	2.98
Learn to think critically	77.8	94.4	98.3	24.79***
Text-oriented				
Gain cultural literacy	65.4	83.3	84.8	6.23*
Gain familiarity with literature	70.4	73.1	81.9	4.47
Understand author's purpose	66.7	88.9	89.6	12.00**
Learn to analyze individual texts	37.0	63.9	87.4	48.41***
Develop informed taste in literature	33.3	74.1	87.4	46.22***

[a] Rating of 4 or 5 on a scale from 1 (unimportant) to 5 (important).
* $p<.05$
** $p<.01$
*** $p<.001$

in noncollege tracks.[2] The differences were greatest for "developing informed taste" (33 percent rated this as important for noncollege-track students, versus 87 percent for college-preparatory students), and "learning to analyze individual texts" (37 percent versus 87 percent), but the direction of difference was the same for all 11 goals. Goals for heterogeneously grouped classes tended to fall in between, though in most cases they were closer to those for college-preparatory than for noncollege tracks.

Literary Theory in the Classroom

Case-Study Schools

In our case studies of programs with reputations for excellence, we also asked teachers directly about their familiarity with recent developments

in literary theory. Some 72 percent of these teachers reported little or no familiarity with contemporary literary theory. As one teacher put it, "These are far removed from those of us who work the front lines!" (Given the lack of attention to pedagogical implications of recent theories even at the college level, this is probably a fair comment, though it doesn't help much in providing a basis for the high school curriculum.)

National Survey

In the national survey, teachers were also asked about the influence of various critical approaches on their teaching. In this case, they were asked to rate each of several critical approaches in terms of its importance in their teaching of a representative class. Their responses are summarized in Table 7.4.

The critical approaches that the teachers cited as influencing their teaching of a representative class were New Criticism (50 percent of the teachers in the random sample of public schools) and reader-response (67 percent). As in the case-study schools, teachers reported that recent alternative approaches, including feminist criticism, had had little influence on their instruction.

The eclectic compromise evident in teachers' goals for instruction was also evident in their treatment of New Critical and reader-response approaches. Some 38.5 percent of the teachers gave high ratings to the influence of reader-response *and* New Criticism approaches on their teaching with a specific class, and another 41.1 percent reported at least moderate influence of both approaches; 3.3 percent stressed New Criticism and not reader-response; 12.3 percent stressed reader-response and not New Criticism; and 4.8 percent stressed neither.[3]

Variations in the Influence of Critical Approaches

Reader-response was particularly popular among the Catholic school teachers and among the teachers in the two samples of award-winning schools, and least popular in the independent schools—though even there it was cited as a major influence on their teaching by 48 percent of the teachers. New Criticism was somewhat more popular with teachers in the Achievement Award schools (68 percent) than in the other samples, but the differences among samples were not significant. Other alternative approaches were somewhat more likely to be cited by teachers in the Catholic school sample, but even in this sample, only 14 percent cited feminist approaches and 11 percent cited other alternative literary theories.

Table 7.4

Critical Approaches to Literature Influencing the Teaching of a Representative Class, Grades 9–12
(Teacher Reports, Form A)

Approach	Percent of Schools[a]					Chi-Square (df=4)
	Public Schools (n=116)	Achievement Award Schools (n=62)	Centers of Excellence (n=40)	Catholic Schools (n=42)	Independent Schools (n=30)	
Reader response emphasis on student interpretations	66.7	68.3	79.5	82.9	48.3	12.21*
New Critical close reading of individual texts	50.0	67.7	57.5	52.4	50.0	5.76
Feminist criticism	8.4	6.5	7.9	13.5	0.0	4.30
Other recent alternative literary theories (e.g., deconstruction, structuralism)	4.0	0.0	0.0	11.4	3.7	10.13*

[a] Rating of 4 or 5 on a scale from 1 (little or no influence) to 5 (major influence).
* $p<.05$

The influence of specific types of literary theory also varied with grade level and track. New Criticism, in particular, was much more influential in the upper grades (cited by 57 percent of Grade 11 and 12 teachers, compared with 29 percent of junior high/middle school teachers and 43 percent of Grade 9 and 10 teachers) and in college-preparatory classes (cited by 65 percent, versus 27 percent for noncollege-track and 44 percent for mixed-track classes). Differences among grade levels and tracks in the influence of reader-response theory and of other recent alternatives were not significant.

These results seem to indicate that reader-response approaches are viewed as generally useful, across a wide range of grade levels and groups of students. New Critical approaches, with their emphasis on close analysis of individual texts, are seen as most appropriate for the mixed and college tracks and the upper grades. Teachers do not rate other approaches as having much influence on their instruction at all.

Specific Instructional Techniques

Commitment to one or another critical approach is likely to carry with it an emphasis on a series of related instructional techniques. A New Critical approach, for example, is likely to emphasize techniques that focus on the text and "how it means" (Ciardi, 1960), while a reader-response approach is likely to emphasize techniques that explore and justify a reader's response in terms of the text and relevant experience. Given the extent to which teachers report supporting both approaches, we might expect to find a similar eclecticism in instructional techniques.

Instruction in the Case-Study Schools

The observers' visits to English classes in the case-study schools gave them a special perspective on how these various emphases come together in classroom instruction. Their summary reports reflected a dual emphasis on textual analysis (emphasized in 54 percent of the literature lessons observed) and on student response (emphasized in 41 percent). Approaches varied somewhat with classes in different streams: Heterogeneously grouped classes were somewhat more likely to emphasize student response, and higher track classes were more likely to emphasize close textual analysis.

An observer described text-centered teaching in a school where it worked well:

> The Advanced Placement program is the department's pride and joy, boasting several regional and national awards for its successful preparation of students. In general, the teachers have high regard

> for the academic side of their work. They view the reading and study of literature as a complex and extraordinary experience that requires analytic skills and special knowledge. Virtually all of the teachers talked about the importance of analytical skills and the role of reading and writing in developing rational, mature students. . . . Literary analysis was the primary focus in literature courses: close, objective, and text-centered.

An observer at another school noted a similar emphasis:

> While there are no strict departmental guidelines, most teachers use anthologies sparingly, teach different works even when teaching the same course (e.g., American literature), use discussion-journals-tests-papers for evaluation, have a strong concern for literary concepts and less for reader response. They enjoy high-level thinking papers, such as compare and contrast two characters or two novels. All make use of the library themselves and encourage their students. They are very serious about literature and believe that a successful student should be one who has the skill to understand it and relate it to himself/herself.

At their best, such approaches can lead students into engagement with the ideas and issues underlying the works they read; such was certainly the hope of the original proponents of New Critical techniques. The emphasis on the text and content, however, sometimes turns into an end in itself. Teachers and observers worried about this problem in many of the schools. Again, an observer summarized at the end of a visit to a department that prided itself on fostering close, analytical readings of text:

> Instruction was primarily teacher-centered. Even though we saw discussions, we did not see many free exchanges of students' responses. We did not see much emphasis on strategies that could be applied to new reading situations or other techniques that could make students independent of their teachers' questions. However, several teachers apparently recognize this problem and indicated that they are becoming more student-centered.

The observers' summary comments suggested that when teachers focused on student response, this often represented a concern with motivation. In these classrooms, response was treated as a way to get students engaged in a text before moving on to analysis. As one observer put it:

> Most teachers in this school seemed to understand intuitively the importance of encouraging student response to literature, though such encouragement was more of a means to help the students' interpretive skills than to promote responding as a valued act in and of itself, perhaps reflecting their reluctance to grade individual response. . . . The prevailing approach I saw was a lecture/recitation process in which the teachers, rarely sharing control, would

> intersperse explanations of the text with questions about what happened and why. Character motivation, themes, and the author's use of symbols were stressed.

When Squire and Applebee (1968) studied outstanding programs in English in the middle 1960s, they did so in the midst of enthusiasm for New Criticism and close textual analysis. They reported "exciting examples of analysis and discussion," but even more "widespread confusion about the nature of close reading and about how to translate into classroom practice knowledge of the critical reading of literature acquired in college courses" (p. 120). More than two decades later in the schools in the present study, the close textual analysis that Squire and Applebee sought had become the conventional wisdom. While such approaches were sometimes very successful, particularly with honors or advanced placement classes, the observers and the teachers in the case-study schools worried that the emphasis on text could lead to neglect of the reader. As one result, the classes and programs that generated the greatest enthusiasm were those that sought to redress that imbalance, stressing student response and involvement as much as or more than the text to be analyzed. Such enthusiasm is reflected in an observer's comment on an ESL program:

> Collaboration among the students in the class was the norm. Students were responsible for accomplishing activities, with assistance from the teacher and from their peers who sat around the table with them. The students encouraged each other to participate in the discussion—knowing they would not be ostracized for their answers—and knowing that they needed all of the different perspectives available in the group. Students felt responsible for accomplishing the tasks the teachers assigned for them. The students took all of this as normal; however, my experience in similar classes suggests that this expectation is not typical. I think part of the success of this program is the fact that students have specific responsibilities, which increase as they accomplish more. Inherent in such an approach is a respect for the abilities of the participants.

Similar enthusiasm is evident in the description of a class in another school:

> [The teacher] places a high value on helping her students connect personally to texts before she moves to critical issues. Much of the discussion is thematic (and lively). Furthermore, she pushes kids to read more than they think they can. They read a lot (and so does she). In their conversations they connect the text under discussion with other things they have read, movies, personal experience. The discussion is free-flowing but focused. Students have a sense of the relationships which obtain between an artistic creation and real world experience. They clearly enjoy what they

> are reading. Before discussion students freewrite about selected topics, and get into groups to share their writing. Then they come together for discussion as a class. The feeling in the class is not phony or stilted; this is a collaborative group which is serious about and interested in literary inquiry.

Instructional Techniques Reported in the National Survey

To place the case-study results in context, teachers in the national survey were asked to rate the importance of a variety of specific instructional techniques in their study of literature with a specified class. As with goals for instruction, a factor analysis of teachers' preferred techniques showed that they clustered into several related sets.[4] Two of these sets—Student-Oriented and Text-Oriented—paralleled the factors underlying teachers' reports of goals. In addition, a third set, Activity-Oriented, was defined by techniques such as "using films or videos," "asking students to read aloud or dramatize selections," "requiring memorization of selected passages," and "organizing small group discussions." As a group, the activity-oriented techniques seem to reflect a concern with compelling direct involvement in the literary experience, rather than allowing a passive or distant response.

Table 7.5 summarizes teachers' ratings of the importance of each of the techniques, organized around the three factors. A separate set of techniques that were not closely associated with any one factor is listed separately at the bottom of the table.

The single most highly rated technique in the random sample of public schools was "organizing class discussions" (rated as important by 91 percent of the teachers), which reflects the typical approach to literature instruction through class discussion of commonly read texts. Other techniques that were highly rated by three-quarters or more of the teachers included "focusing on links to everyday experience" (91 percent), "careful questioning about the content" (87 percent), "encouraging wider reading" (87 percent), "selecting readings of interest" (81 percent), "encouraging alternative interpretations" (77 percent), and "introducing literary terms" (76 percent). The only approaches that were not endorsed by a solid majority of the teachers surveyed were "requiring memorization of selected passages" (18 percent) and "careful line-by-line analysis" (34 percent). In general, student-oriented techniques were rated somewhat higher than text-oriented ones, and both sets were rated higher than activity-oriented approaches.

Variations in Techniques

Differences among techniques that were popular in the various samples of schools were slight. Small-group discussions were most popular in

Table 7.5

Techniques Considered Important in Helping Students in Their Study of Literature in a Representative Class
(Teacher Reports, Form C)

Technique	Percent Rating as "Important"[a]					Chi-Square (df=4)
	Public Schools (n=174)	Achievement Award Schools (n=61)	Centers of Excellence (n=54)	Catholic Schools (n=46)	Independent Schools (n=38)	
Student-oriented						
Focusing on links to everyday experience	90.8	90.2	83.3	87.0	89.5	2.64
Encouraging wider reading	86.8	86.9	83.3	80.0	78.9	2.62
Selecting readings of interest	81.0	82.0	83.0	66.7	81.6	5.57
Encouraging alternative interpretations	77.0	91.8	87.0	78.3	76.3	8.46
Encouraging awareness of the reading process	59.6	65.6	56.6	60.9	43.2	5.08
Activity-oriented						
Asking students to read aloud or dramatize selections	67.2	63.9	66.7	69.6	65.8	0.42
Organizing small group discussions	61.8	71.7	81.1	45.7	36.8	25.92***
Using films or video	56.3	37.7	55.6	47.8	44.7	7.52
Requiring memorization of selected passages	17.8	26.6	20.4	13.3	26.3	4.21

Text-oriented						
Careful questioning about content	86.8	86.9	81.5	95.7	89.5	4.79
Careful line-by-line analysis	34.1	43.3	31.5	31.1	36.8	2.53
Introducing literary terms	76.3	73.8	61.1	71.7	55.3	9.73*
Other techniques						
Organizing class discussions	91.4	96.7	94.4	89.1	89.5	3.20
Providing study guides for specific selections	64.2	67.2	42.6	47.8	60.5	12.04*
Reading aloud to students	58.6	60.7	59.3	47.8	73.7	5.84
Providing for guided, individualized reading	54.1	68.9	52.8	57.8	40.5	8.14

[a] Rating of 4 or 5 on a scale from 1 (unimportant) to 5 (important).

* $p<.05$

** $p<.01$

*** $p<.001$

the two samples of award-winning schools and least popular in Catholic and independent schools. An emphasis on literary terms was most popular in the random sample of public schools and least so in independent school settings. The use of study guides to lead students

Table 7.6

Techniques Considered Important in Helping Students in Their Study of Literature in a Representative Class, by Track (Teacher Reports, Form C)

Technique	Percent Reporting as "Important"[a]			Chi-Square (df=2)
	Non-academic (n=27)	Mixed (n=108)	College Prep (n=233)	
Student-oriented				
Focusing on links to everyday experience	96.3	89.8	87.6	2.01
Encouraging wider reading	59.3	89.8	85.8	16.12***
Selecting readings of interest	85.2	78.7	79.7	0.57
Encouraging alternative interpretations	51.9	75.9	87.1	22.60***
Encouraging awareness of the reading process	59.3	60.4	57.8	0.21
Activity-oriented				
Asking students to read aloud or dramatize selections	70.4	74.1	63.5	3.86
Organizing small group discussions	48.1	62.0	63.6	2.46
Using film or videos	51.9	63.0	45.1	9.47**
Requiring memorization of selected passages	3.7	17.6	22.8	6.07*
Text-oriented				
Careful questioning about content	81.5	84.3	89.3	2.53
Careful line-by-line analysis	14.8	22.4	43.3	19.23***
Introducing literary terms	59.3	69.4	73.4	2.58
Other techniques				
Organizing class discussions	81.5	90.7	94.8	7.13*
Providing study guides for specific selections	63.0	66.4	55.8	3.54
Reading aloud to students	74.1	70.4	53.2	11.50**

[a] Rating of 4 or 5 on a scale from 1 (unimportant) to 5 (important).

* $p<.05$

** $p<.01$

*** $p<.001$

through their texts was least popular in the Centers of Excellence and Catholic school samples, and most popular in the public schools and the Achievement Award schools. Other variations in ratings of specific techniques were not statistically significant.

Table 7.6 summarizes variations in the techniques that teachers reported as important with different groups of students. Overall, text-oriented techniques—particularly "careful line-by-line analysis"—were rated more important for college-preparatory classes (rated highly by 43 percent, compared to 15 percent for noncollege- and 22 percent for mixed-track classes). Other techniques that were rated more highly for college-preparatory classes than for other groups included "encouraging alternative interpretations" (87 percent, versus 52 percent for noncollege- and 76 percent for mixed-track classes) and "memorization of selected passages" (23 percent, versus 4 percent for noncollege- and 18 percent for mixed-track classes). The only technique that was rated more highly for noncollege-track classes than for other groups was "reading aloud to students" (74 percent, versus 53 percent for college-preparatory and 70 percent for mixed-track classes). Teachers of mixed-track classes rated films or videos more highly than did teachers of other groups (63 percent, versus 45 percent in college-preparatory and 52 percent in noncollege-track classes), perhaps as a way around divergent levels of reading ability.

Variation by Genre

In examining instructional techniques, we asked teachers in the national survey about variations in approach to different literary genres. Teachers' responses indicated that their approaches to text were quite consistent across the major genres taught, though with some shifts in emphasis in response to the particular characteristics of each genre. Thus, poetry and plays were more likely to be read aloud; novels and plays were more likely to involve the use of study guides; and plays were more likely to include background lectures (presumably to help with the difficulties of Shakespearean language and theater). Across all genres, however, whole-class discussions focusing on text meanings and appropriate interpretations remained the primary means of instruction.

Assessing What Students Know

Another set of techniques that teachers use is concerned with the assessment of student learning. Such assessment plays an important role in most classrooms and takes place at many different levels. Some

of these techniques are informal, involving monitoring of participation in classroom activities; others reflect varying degrees of formal assessment, from teacher-developed quizzes to commercially prepared standardized tests.

Standardized Testing of Literature Achievement

Alan Purves and his colleagues (Brody, DeMilo, & Purves, 1989) recently analyzed the role of literary passages in a variety of formal testing contexts. These ranged from the chapter and unit tests that accompany high school literature anthologies to standardized tests of reading comprehension, national and international assessment examinations, college entrance examinations, and college placement tests. Although there were some differences in emphases among the various types of tests, these differences were minor, compared to the overall consistency in emphases. In general, what counted as knowing literature in the tests Purves's team analyzed was a relatively low level of literal and inferential reading comprehension. For the most part, the kinds of questions that were asked would have been equally appropriate appended to passages drawn from history or science. The tests acknowledged little that might be unique about the standards and criteria appropriate to the study of literature, nor was there much attention to students' knowledge of the techniques of language and style that are often a part of literary study.

The one brighter spot in Purves's results concerned the use of essays rather than multiple-choice or short-answer formats for tests. Though relatively rare in the tests he surveyed, essay questions, when they did occur, seemed to demand a higher level of cognitive activity, as well as to tap a greater range of student knowledge and interpretation.

School and Classroom-Based Assessment in the National Survey

To explore teachers' own emphases in assessing student performance in literature, they were asked to rate how frequently they used each of a variety of assessment techniques in their teaching of a specified class. Ratings were on a scale from 1 (not at all) to 5 (regularly).

A factor analysis was again used to explore patterns in teachers' use of the various assessment techniques.[5] The first factor, Essays, reflected a reliance on formal essay writing. The tasks included here reflected both student-centered and text-centered topics. The second factor, Activities, reflected teachers' use of a variety of informal contexts for evaluating student performance. These included class discussion, group

or individual projects, journal-writing, brief written exercises, and role playing or dramatization. The third factor, Tests, included a variety of structured assessment situations, including performance on unit tests, quizzes, study guides or worksheets, departmental or district exams, and commercially available standardized tests.

Table 7.7 summarizes the extent to which teachers reported using each of these forms of assessment. The single most frequent means of evaluating student performance in literature was participation in discussion, used regularly by 82 percent of the teachers in the random sample of public schools. The next most frequently used techniques were quizzes, used regularly by 79 percent of the teachers, brief written exercises (78 percent), and unit tests (75 percent). Essays of various sorts also received high ratings in evaluating literature achievement. All three types of essay-writing were rated highly, but those focusing on student responses or interpretations were rated somewhat more highly, and those emphasizing major themes or comparisons among texts were rated somewhat less highly.

Variations in Assessment Techniques

Favored assessment techniques varied somewhat among the various samples of schools. Teachers in the two samples of award-winning schools placed more emphasis on essays than did those in the other samples; those in the random sample of public schools put the least. Overall, tests of various sorts received somewhat more emphasis in the public and Catholic school samples, and somewhat less in the Centers of Excellence and independent schools.

There were no differences in modes of assessment by grade level, but considerable variation by track. The data for assessment of performance of students in different tracks are summarized in Table 7.8. The biggest differences occurred for essay-writing of all sorts, which was cited much less frequently for noncollege-bound students than for college-preparatory classes. Heterogeneously grouped classes fell in between. Conversely, students in noncollege-preparatory classes were more likely to be assessed on the basis of quizzes, study guides, or worksheets, a pattern that parallels other emphases we have seen with these classes. Students in mixed-track groups were more likely than those in other classes to be assessed on the basis of group or individual projects, an approach that may reflect a direct attempt to accommodate individual differences in abilities and interests.

Table 7.7

Means of Assessing Student Performance in Literature in a Representative Class
(Teacher Reports, Form C)

Assessment	Percent Reporting Regular Use[a]					
	Public Schools (n=170)	Achievement Award Schools (n=61)	Centers of Excellence (n=54)	Catholic Schools (n=46)	Independent Schools (n=38)	Chi-Square (df=4)
Essays focusing on						
Student responses or interpretations	73.8	95.1	94.4	82.6	75.7	21.14
Literary analysis	66.1	88.5	75.9	73.9	68.4	12.05*
Major themes or comparisons among texts	61.4	80.3	81.5	67.4	63.2	12.66**
Activity-based assessments						
Participation in discussion	82.1	83.6	88.7	76.1	78.9	3.06
Brief written exercises	77.8	54.1	75.9	66.7	86.8	17.95***
Group or individual projects	68.2	63.9	79.6	63.0	52.6	8.14
Journal responses	42.4	41.7	38.9	25.0	23.7	8.27
Role playing or dramatization	35.5	29.5	27.8	17.4	39.5	7.07
Tests						
Quizzes	79.1	73.3	68.5	87.0	83.8	6.59
Unit tests	74.7	80.3	66.7	84.8	68.4	6.17
Study guides or worksheets	57.6	50.8	27.8	37.0	42.1	18.11***
Commercially available standardized tests	22.8	13.3	9.3	17.8	13.5	6.93
Department or district exams	13.5	14.8	11.3	13.0	8.8	0.86

[a] Ratings of 4 or 5 on a scale from 1 (not at all) to 5 (regularly).

* $p<.05$
** $p<.01$
*** $p<.001$

Table 7.8

Means of Assessing Student Performance in Literature in a Representative Class, by Track (Teacher Reports, Form C)

	Non-academic (n=27)	Mixed (n=106)	College Prep (n=231)	Chi-Square (df=2)
Essays focusing on				
Literary analysis	33.3	58.9	82.7	42.29***
Student responses or interpretations	59.3	75.9	86.6	14.99***
Major themes or comparisons among texts	34.6	55.6	78.8	33.70***
Activity-based assessments				
Participation in discussion	81.5	77.6	84.1	2.09
Brief written exercises	77.8	72.9	72.2	0.38
Group or individual projects	40.7	75.9	65.5	12.49**
Journal responses	48.1	43.5	34.6	3.64
Role playing or dramatization	29.6	31.8	31.5	0.05
Tests				
Quizzes	81.5	86.0	73.5	6.83*
Unit tests	66.7	70.8	77.9	3.07
Study guides or worksheets	59.3	57.4	42.9	7.63*
Commercially available standardized tests	11.1	23.4	16.2	3.45
Department or district exams	18.5	12.1	12.3	0.88

[a] Ratings of 4 or 5 on a scale from 1 (not at all) to 5 (regularly).

* $p<.05$

** $p<.01$

*** $p<.001$

Relationships among Goals, Techniques, and Means of Assessment

Questions about teachers' goals, favorite teaching techniques, and means of assessment were clustered in the questionnaires so that they could be related to one another. Do teachers who report student-oriented goals also report student-oriented teaching techniques, and do these responses, in turn, relate to the ways they assess student performance? To examine this, correlations were computed among composite scores reflecting the factor analyses of goals, practices, and means of assessment.

The correlations that resulted indicate a sizable association between student-oriented goals and student-oriented teaching techniques (r = .59), and a similar association between text-oriented goals and text-oriented techniques (r = .57). Means of assessment, however, were tied much less directly to specific goals. Essays, for example, were more strongly associated with text-oriented goals (r = .43), but of the three means of assessment, they also showed the strongest association with student-oriented goals (r = .30). In general, means of assessment emerged as relatively neutral; what is assessed and the criteria of evaluation brought to bear make the most difference, not the form of the assessment instrument.

Summary

Teachers emphasized a broad range of student- and text-centered goals for their teaching of literature, and did not see these emphases as being in conflict with one another. Their expectations were highest for their college-bound students; for the noncollege-bound, they placed less emphasis on both student- and text-oriented outcomes.

Taken together, teachers reported a dual emphasis on techniques loosely related to reader-response theories, and on those associated more directly with New Critical close analyses of text. Rather than standing in opposition to one another, these broad theoretical orientations to literary study were treated as offering independent resources to draw upon.

In terms of teaching techniques, the typical high school literature class placed heavy emphasis on whole-class discussion of texts read by all students. These discussions were most likely to focus on the meanings of the text, both in terms of students' experiences and in terms of careful questioning about the content. They were less likely to emphasize careful line-by-line analysis or extended discussion of literary techniques.

Teachers' reports on assessment techniques reflected this emphasis on discussion, with evaluation of participation in discussion being rated as the most frequent measure of progress in literature. Formal measures of progress were dominated by quizzes, unit tests, and essays, with the balance shifting toward essays in the upper grades and in college-preparatory classes, and toward quizzes and study guides in the lower grades and in noncollege tracks.

In general, considerable consistency existed between the goals teachers cited for the study of literature and the particular techniques they

reported emphasizing in their classrooms. Means of assessment seemed more neutral, with essays, for example, being adaptable to a variety of different emphases depending upon the teachers' goals. Essays, however, were rarely used for noncollege-bound students, who seem in general to receive a more skills-based and less literary program of instruction.

The eclectic melding of reader- and text-centered traditions that was apparent in teachers' goals and approaches raises a variety of questions about the consistency and coherence of the approaches teachers are adopting. It is clear that at the theoretical level, reader- and text-centered orientations offer incompatible visions of what matters in the teaching and learning of literature.[6] Though each approach makes room for both the reader and the text, there are fundamental differences in criteria for adequacy of response and interpretation, in the role of historical and intertextual knowledge, and in what is considered of primary and of secondary importance in discourse about literature. Such differences cannot be reconciled, even through judicious borrowing from these competing traditions, though they can be ignored—as the responses in the present study suggest most teachers are currently doing.

One of the most extensive resources available to teachers as they plan instruction is the collection of activities and materials that accompany each selection in the typical high school anthology. The next chapter will examine how the anthology materials deal with the conflicting goals and traditions evident in classroom instruction.

Notes

1. This figure was derived by calculating each teacher's average rating on all text-oriented and on all student-oriented goals: 96 percent had an average rating of 3 or more (on items rated on a 5-point scale) for both sets of goals; 1 percent were negative about both sets of goals; 3 percent were positive only about student-oriented goals; and less than 1 percent were positive only about text-oriented goals.

2. This raises the question of what goals they *did* have for noncollege-bound students. Results on other aspects of their teaching, particularly those in Chapters 4, 7, and 9, suggest that instruction for noncollege-bound students was skills-oriented rather than literary.

3. For these figures, ratings of 1 or 2 were considered low, 3 was considered moderate, and 4 or 5, high, on a scale from 1 (little or no influence) to 5 (major influence).

4. The analysis consisted of a principal components factor analysis with rotation of the three largest vectors to the Varimax criterion; the three factors accounted for 40% of the original variance. In the tabled data, techniques are clustered under the factor with which each was clearly associated. In addition

to the items that loaded clearly on the three factors, four items loaded inconsistently and are listed separately as "other techniques."

5. A principal components analysis with rotation of the three largest vectors to the Varimax criterion explained 48 percent of the original variance.

6. Graff (1987) provides a good overview of the virulence with which alternative critical approaches have confronted one another, and of their eventual compartmentalization into separate enclaves within college English departments.

8 Instructional Materials in Literature Anthologies

Introduction

The questions that teachers ask about literature are shaped not just by the teachers' goals and experiences with literary criticism; they are also likely to be affected by the suggestions provided in the typical literature anthology. In some classrooms, these anthology materials may make up the substance of the literature course, with students asked simply to read the selections and answer the questions that follow (Sosniak & Perlman, 1990). In others, teachers may selectively assign activities or modify them for their own purposes, but it is interesting to note that 88 percent of the teachers who responded to the national survey rated anthologies as at least adequate as a source of teaching suggestions (Chapter 4).

Just as anthologies have been criticized for the narrowness or superficiality of the selections included, they have also been criticized for the superficiality of the questions. Among other criticisms of textbooks in general, for example, Elliott and Woodward (1990) highlight both "shallow coverage of a wide range of topics" and "emphasis on lower-level memorizing of facts and generalizations to the exclusion of problem solving and other higher-order cognitive processes" (p. 223). The present chapter will examine these issues in the context of the seven 1989 anthology series whose selections were examined in Chapter 6. The analyses will focus on two issues: the extent to which the study apparatus emphasizes reasoned and disciplined thinking rather than simply recitation of details or of interpretations confirmed by the teacher or text; and the extent to which this apparatus is coherent and cumulative, leading the reader toward a more carefully considered understanding of a text rather than treating a selection as a series of unrelated "puzzles" to be solved.

General Patterns

The apparatus surrounding the literary selections in the typical anthology fell into several distinct parts. Usually there was some kind of

introductory material before the selection, relating the selection to its theme, genre, or period. Sometimes this included a statement or question to focus the reading (e.g., "Notice how the characters change as the story progresses."), or a short writing activity designed to remind readers of similar, relevant experiences of their own ("In your journal, write about a time when you felt you were treated unfairly, and how you reacted to it."). Following the selection there was typically a variety of "study" or "discussion" questions; these were usually somewhat ambiguously labeled, allowing the teacher to decide whether students would be asked to write out their responses, or simply to use them to guide class or small-group discussion. Sometimes following the discussion questions were activities that specifically asked for a written response, study skill or vocabulary activities, or enrichment activities. The arrangement and labeling of specific study questions varied from series to series, but the questions were usually divided into several sections:

> recall or understanding (literal reading comprehension, locating details)
>
> interpretation or analysis (text-based inference, how the parts fit together, character development)
>
> critical analysis (awareness of text features and how they produce intended effects, use of technical terms)
>
> extending (personal opinions or generalizations going beyond the work)

This format for questioning derives in part from Bloom's taxonomy (1956), with its hierarchical assumptions about the nature of knowing; some of the anthologies even used Bloom's categories as subheadings in either the student book or teacher's guide. This format derives in part, too, from a version of New Criticism expounded in the 1960s by the Commission on English of the College Entrance Examination Board (CEEB) (1965), which promoted close, text-based analysis as the foundation of literary discussion. The CEEB argued that "the actual study of a work will determine the order in which pressing questions rise and demand answer" (p. 58). Nonetheless, their list of "fundamental questions" began with 11 "Questions about the text itself" grouped into three sets (Questions of form, Questions of rhetoric, and Questions about meaning), before getting to the final section, Questions of value (consisting of Questions about personal response and Questions of excellence, with no specific questions listed for either section). Both for the CEEB and for applications of Bloom's taxonomy to reading,

there is an assumption that understanding must start at a textual level, and only when the text is fully clear can the reader move on, perhaps, to personal response and evaluation. (For an alternative to this view, see Langer, 1985, 1990, 1991.)

These overall patterns form the background for examining the kinds of knowledge and skills implicitly regarded as important by the attention they received in the activities provided and the responses that were expected by the various anthology materials. The discussion will begin by examining some of the variations in supporting material provided with each selection, and will continue by examining the nature of the study activities.[1]

Supporting Material Provided with Individual Selections

The first analysis looked broadly at the kinds of supporting material provided anywhere in the text, whether as part of introductory material, as separate sections, or as information embedded in study questions or other activities. The analysis looked at information about the context of a selection, at help provided for problems that might be encountered while reading, and at explanations or activities emphasizing literary terminology. Table 8.1 summarizes variation by grade in the percentage of selections that had various sorts of accompanying support material (whether before the selection, following the selection, or keyed to a separate unit introduction or summary).

Context

The context for the selections was provided in several ways. The most prevalent was through provision of at least a brief biography of the author (97 percent of the selections). Additional social or historical context was also provided for 93 percent of the selections in the British literature volumes, though for only 22 percent of the selections at Grade 10 and 15 percent at Grade 8. Literary context—the relationship of a work to a tradition or genre—was also provided for many selections, particularly in the materials for the British literature course (74 percent).

Help with Reading

Most supporting material also sought to help students focus on important points within the selections or to circumvent reading difficulties. Some 87 percent of selections had prereading material to focus students' attention as they read. The extent of this prereading material varied considerably. Some involved single sentences to link the selection to a

Table 8.1

Types of Supporting Material Provided with Individual Anthology Selections, by Grade

Type of Material	Percent of Selections				Chi-Square(2)
	Grade 8	Grade 10	U.K.	All	
Context					
Author biography	96.5	97.5	96.4	96.9	0.23
Social or historical background	15.1	21.8	92.9	42.3	173.70***
Literary context	45.4	31.1	74.1	49.7	44.06***
Help with reading					
Prereading activity	88.2	79.0	95.5	87.4	14.47***
Reading strategies	83.2	87.4	54.5	75.4	39.62***
Vocabulary study	60.5	59.7	41.1	54.0	11.09**
Literary terminology	79.0	91.6	86.6	85.7	7.83*
No. of selections	119	119	112	350	

* $p<.05$
** $p<.01$
*** $p<.001$

theme or period; others provided guidance on what to watch for; still others involved more extended writing or discussion activities designed to prepare students by introducing unfamiliar vocabulary or emphasizing relevant personal experiences. Typical of the brief version of prereading material was the single line, "The title of this poem helps you understand its meaning," printed just above the title for Gwendolyn Brooks's "The Children of the Poor" (from McDougal, Littell, Blue Level [Grade 10], p. 506). More involved was the activity that preceded Elizabeth Bowen's "The Demon Lover" in Prentice Hall's *The English Tradition*:

> Imagine that a mysterious letter or other piece of mail is delivered to your home. In a brief narrative, describe the specific contents of the letter, as well as your and your family's reaction to it. Conclude your account with an explanation of how the mystery was resolved. (p. 1015)

Like the activity preceding "The Demon Lover," much of the prereading material was curiously detached from the selections that followed, without making the purposes of the material clear to the students, even if they were explicated more fully in the teacher's edition.

For some three-quarters of the selections, the accompanying prereading or postreading apparatus anticipated particular difficulties that a selection might pose and made suggestions for an effective reading strategy. This attention to possible reading difficulties was particularly strong in the 8th- and 10th-grade volumes, but decreased significantly in the British literature course. Exercises or background information dealing with difficult vocabulary (in a more extended form than notes or a glossary) showed a similar pattern, being provided for 61 percent of the selections for Grade 8 but for only 41 percent of those in the British literature course.

Literary Terminology

Some 86 percent of the selections were also accompanied by discussions of the specialized vocabulary of literary scholarship—familiar terms such as plot, character, and setting, as well as more complex ones such as situational irony. Treatment of these terms ranged from brief definitions to activities requesting extended application to the selection being studied. Attention to literary terminology usually took the form of a postreading activity, though sometimes terminology was used to introduce a genre (e.g., haiku) or to highlight a literary technique (e.g., characterization) before reading a selection.

Between-Series Variation in Supporting Material

Unlike the selections, whose character was remarkably consistent across all seven publishers' series (Chapter 6), the supporting material accompanying the selections showed some variation. The greatest variation occurred for help with explicit vocabulary study, which ranged from only 26 percent of the selections in one series to 98 percent of the selections in another. Attention to reading strategies (ranging from 36 percent to 100 percent) showed a similar disparity, while prereading activities (36 percent to 100 percent), literary terminology (56 percent to 100 percent), and social, historical, or literary context (24 percent to 56 percent) all showed large differences across series. Only the provision of the author's biography was relatively constant across all seven publishers (provided with 94 percent to 100 percent of the selections).

Study Activities

By far the most extensive material accompanying each selection consisted of study activities, which ranged from relatively straightforward requests to explain what happened, to extensive suggestions for library research and report writing. When we counted activities, questions (Why did he kill his brother?) or directives (Summarize the story.) that were likely to be assigned separately were counted as separate activities. A series of questions embedded in a larger task (e.g., questions of audience or form in a writing activity) was treated as part of the larger task; and a series of parallel exercises (e.g., metaphors to identify in a series of sentences) was treated as part of a single practice activity.

Number of Activities

Table 8.2 summarizes the average number of study activities accompanying selections of different types. Overall, the volumes averaged 12 activities per selection. As would be expected, the number of activities varied considerably for texts of differing lengths. Thus, poems averaged only 8 activities per selection, while long fiction averaged 21. (To keep the comparisons somewhat comparable, the totals for both plays and long fiction include only the activities that preceded and followed the whole selection, the pattern that occurs for the other types of literature examined.) The great majority of activities were staged as postreading activities, with an average of one additional postreading activity marked as a writing activity, and an average of less than one prereading activity

Table 8.2

Number of Activities Included with Anthology Selections

	Number of Selections	Mean Number of Activities	(*SD*)
Grade 8	119	12.7	(5.5)
Grade 10	119	12.9	(6.1)
Grade 12	112	10.2	(5.7)
F (2, 12)		1.26	
Long fiction	14	21.2	(6.3)
Plays	21	22.4	(7.5)
Poetry	126	7.9	(3.4)
Short fiction	126	13.5	(4.1)
Nonfiction	63	11.6	(3.8)
F (3, 252)		167.95***	
Prereading	350	.4	(.7)
Postreading	350	10.4	(5.4)
Writing activities	350	1.2	(1.2)
All	350	12.0	(5.9)

* $p<.05$
** $p<.01$
*** $p<.001$

for every two selections. (In these analyses, activities requiring writing before reading were analyzed as prereading activities.) The British literature volumes tended to have fewer activities per selection than did the volumes for Grades 8 or 10, in large part because the British literature volumes include a higher proportion of poems. The average number of activities per selection provided in each of the seven publishers' series ranged from 10 to 14.

Emphasis on Recitation

Of more interest than the number of activities is the emphases that the activities reflect, the implicit definition of what counts as "knowing" literature. Are students asked to demonstrate their knowledge of accepted meanings or interpretations of a text? Or are they asked to engage in developing and defending alternative understandings and interpretations? To examine this, we categorized as being "authentic" (Nystrand & Gamoran, 1991) those activities that allow a variety of alternative responses, and as "recitation," those that solicit presentation of a presumed common answer. (In making these judgments, raters relied on their knowledge of the selections as well as guidance provided in the teacher's manuals.[2])

The results of these analyses indicated an overwhelming emphasis on recitation. Overall, an average of 65 percent of the study activities tapped students' knowledge of textual detail or of accepted interpretations. This occurred both with activities overtly focused on memory for details and with activities that asked for analysis and interpretation. Thus, for example, the postreading activities for George Orwell's "Shooting an Elephant" in the Harcourt Brace Jovanovich volume, *Adventures in English Literature*, began with a four-part "Reading Check" that asked for simple recall of details (e.g., "Why was the elephant out of control?"). This was followed by four questions headed "Analyzing and Interpreting the Essay" that similarly assumed right answers. For example, one asked "What is the tone of the opening and concluding paragraphs?" with the notes in the Teacher's Edition saying "Self mocking." Only the final activity (which was given the broad heading "Writing About Literature") left some room for students to develop and defend a point of their own, and that only within sharply defined limits: "Select one sentence from this essay which you think expresses Orwell's basic point better than any other. Write a composition defending your choice" (p. 889).

This general pattern varied little across grade level, genre, or series. The only significant variation occurred with location of the activity: An average of 71 percent of the postreading activities expected a correct answer, compared with 16 percent of the prereading activities and 15 percent of those that were explicitly flagged as requiring a written response. This variation was tied very closely to the way these questions were used. Prereading activities tended to be used to stimulate readers' thinking; postreading activities, to ensure that they had correctly understood the selection; and writing activities (when they occurred), to ask students to summarize and defend the understanding that had been reached or, sometimes, to move beyond the selection.

This overwhelming emphasis on recitation activities, leading to a single expected response, rather than on authentic activities in which responses may legitimately vary creates a consistent image of the reading of literature as a kind of puzzle to be solved, with a set of correct responses to be derived from the text and teacher. It is not, for the most part, a context for exploring ideas and defending alternative understandings. In this sense, the emphases in the anthologies are an accurate reflection of the emphases that Purves and his colleagues (Brody, DeMilo, & Purves, 1989) found in commercially published tests of high school literature achievement—including the tests that typically accompany the anthology series.

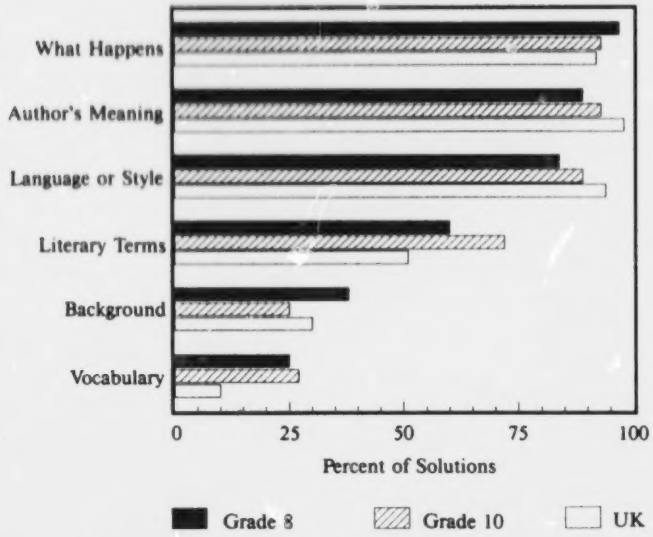

Figure 8.1. Content emphasized in anthology activities, by grade.

Content Emphasized

On what aspects of the selections do the activities focus? Figure 8.1 summarizes the proportion of selections for which the activities gave any attention to what happens (plot, character, or setting), the author's meaning (theme or purpose), the way a selection is written (language or style), specialized literary terminology, the historical and cultural background of the selection, or difficult vocabulary.

The activities accompanying the great majority of selections gave some attention to what was happening (94 percent of the selections), to the theme or purpose (93 percent), and to the language or style of the piece (89 percent). Some 61 percent of the selections also included some activities focusing on the specialized vocabulary of literary criticism. Considerably smaller proportions provided activities related to the cultural or historical background of the piece (31 percent) or to vocabulary (21 percent).

Within this general pattern, a few variations are of interest. Attention to vocabulary development was higher in the 8th- and 10th-grade courses, and fell off sharply in the British literature course. An emphasis on the application of specialized terminology also reached a peak at Grade 10, and then similarly dropped off.

Differences among series were substantial. All seven series gave relatively consistent attention to what happens (emphasized in from 84 percent to 98 percent of the selections), to what the story means (84 percent to 100 percent), and to language or style (78 percent to 98 percent). But the percentage of selections with activities focusing on critical terminology varied from 43 percent to 90 percent; cultural or historical background, from 18 percent to 52 percent; and vocabulary, from 6 percent to 31 percent.

Connections among Activities

There are two extremes in the way that the instructional apparatus surrounding a selection can be conceived. At one extreme would be a mix of activities designed to test students' understanding and knowledge. In this case, there need be little or no relationship between activities. At the other extreme would be a sequence structured to support students' understanding, leading them through a set of interrelated activities to a fuller comprehension of the text. In this case, each activity is likely to be related to others, and there is likely to be some sort of discernible overall sequence. For example, a prereading suggestion to "Notice how the different characters react" might lead to a postreading request to discuss what causes their reactions, followed in turn by a suggestion for an essay comparing how two or more of the characters behave. To examine the degree of connectivity, each activity was classified as building on at least one other activity, as being part of a set of similar but not connected activities (e.g., a series involving identification of different figures of speech in a poem), or as being unconnected to other activities that accompany the selection. The results are summarized in Figure 8.2.

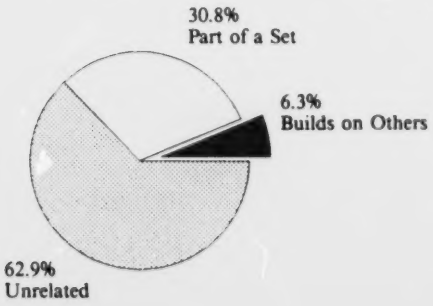

Figure 8.2. Connectivity among anthology activities.

The results indicate that there was very little connectivity among the activities included with each selection. On average, only 6 percent of the activities built upon previous ones, and another 31 percent were clustered in sets of similar types without any relationship among them. The nine study questions (each analyzed as a separate activity) provided for Stephen Vincent Benét's "Ballad of William Sycamore (1790–1871)" in the Scott, Foresman volume, *Explorations in Literature* (Grade 8) are typical in their lack of connectivity or cumulative impact:

> Understanding
> 1. What kind of boyhood did the speaker have?
> 2. What happened to his eldest and youngest sons?
> 3. How does the speaker die?
>
> Analyzing
> 4. What is the *setting* for this ballad?
> 5. What is the *point of view* of the poem?
> 6. How does the speaker characterize his parents, himself, and his wife?
> 7. What was the one experience in his life that he could not endure?
> 8. How is this ballad like a short story?
> 9. Read the Comment article on this page [consisting of three brief paragraphs on the history and form of ballads]. How many of the ballad characteristics does this poem have? (p. 275)

The only connectivity within these questions is the parallel application of literary terminology (setting, point of view) in questions 4 and 5 and the sequence in time of questions 1–3; any of the nine questions could be removed or reordered without affecting students' ability to answer the others.

Variations in connectivity across grade, location, and series were not significant. Variations across genre were also small, though activities for nonfiction selections showed even less connectivity than did those for other genres (70 percent were completely discrete, compared to 59 percent to 64 percent for all other genres).

Intertextuality

Another kind of connectivity involves intertextuality, the connections that can be made between one selection and another. It is these intertextual relationships that create a sense of literary traditions, of texts and authors who share cultural values, genre conventions, or personal experiences. To examine intertextuality, raters tallied the percent of activities that made any reference to another work of literature, whether drawn from the students' personal experiences or from the anthology itself.

Overall, some 30 percent of the selections were accompanied by at least one activity that referred to other works of literature, though this represented only a mean of 6 percent of the activities that were included. Prereading activities were least likely to make reference to other selections (doing so for less than 1 percent of the selections), though such activities could be an effective way to orient a reader toward related experiences or familiar traditions. Writing activities were somewhat more likely to make such references (doing so for 14 percent of the selections), thus helping students tie their reading experiences together. The following writing activities are typical, the first asking for comparisons within an author's work, the second, for comparisons between works by different authors:

> In a brief essay, compare the attitude toward death in "At the Round Earth's Imagined Corners" and "Death Be Not Proud." What religious convictions seem to underlie both sonnets? (Holt, Rinehart, and Winston, Sixth Course; p. 372)
>
> Discuss the following statement in light of the story. Unlike "An Occurrence at Owl Creek Bridge," the suspense in this story [Poe's "The Pit and the Pendulum"] is based on the manner of the central character's imminent death, rather than on any possibility for escape. (McGraw-Hill, *Encounters*, Grade 10; p. 574)

Variations across course, genre, and series were small and not statistically significant. Even in materials for the British literature course, with its emphasis on a chronological presentation, only 32 percent of the selections, and 8 percent of the activities, made references to other selections that students might have read.

Variations in Treatment of Contemporary Works and Works from Alternative Traditions

The analyses of the instructional apparatus accompanying individual selections can also be used to look at differences in the treatment of contemporary works, works by women, and works by nonwhite authors. Table 8.3 summarizes some of these comparisons.

There were no significant differences in the types of activities accompanying selections that varied by period or authorship. The amount of help with reading, emphasis on literary terminology, proportion of "recitation" versus "authentic" activities, and the content emphasized were very similar for the various groups of selections. (The proportion of recitation is included in Table 8.3 to illustrate these results.)

There were noticeable differences in the way the selections were contextualized, however. In particular, contemporary selections and

those by women or nonwhite authors were less likely to be situated in their literary or historical context than were older selections and those by male or white authors. (Selections of all types were likely to include an author biography, however.)

Similarly, contemporary selections and those from alternative traditions were less likely to be included in subdivisions that were organized by chronology or around a single major author; instead, they were more likely to occur in sections organized by literary techniques (e.g., Creating Suspense) or (in the case of contemporary selections) by genre or theme. These differences held across the three courses examined (Grade 8, Grade 10, and British literature), in spite of the overall differences in emphasis on context across these courses.[3]

The differences in contextualization seem a direct result of the "alternative" nature of these selections: The selections are not seen as part of the main line of literary development, and the alternative traditions themselves are not well enough developed within the anthologies to provide a context comparable to that of the mainstream tradition within which to locate the selections. In the case of contemporary selections (and many of the anthologized works from alternative traditions are, in fact, contemporary), a well-developed body of history and criticism of the work may be lacking for editors to draw upon in providing further contextualization.

Summary

The first issue raised at the beginning of this chapter was whether the instructional apparatus included with the 1989 anthology series would emphasize reasoned and disciplined thinking rather than the recitation of details or of interpretations presented by the teacher or text. In fact, the instructional apparatus as it emerges from these analyses is overwhelmingly text- and content-centered, with little attention paid to the development of students' abilities to think on their own. Following in a New Critical tradition, most anthologies base their major divisions or subdivisions on genre characteristics. Study activities emphasize text-based comprehension, beginning with simple recall and paraphrase and working from there toward analysis and interpretation. An overwhelming proportion of the instructional apparatus involves recitation, where there is a presumed single right answer; only about one-third of the activities allow room for students to develop and defend their own interpretations and points of view.

The second issue raised at the beginning of the chapter was whether the study apparatus in the typical anthology would be coherent and

cumulative, leading the reader toward a more carefully thought-through understanding, or whether it would treat the selections as a series of unrelated "puzzles" to be solved rather than being coherent and cumulative. In fact, the anthologies seem to assume that students build understanding out of individual details, rather than from some cumulative understanding of an evolving text. As a result, there is little connection among the activities that accompany a given selection. Across selections, an average of only 6 percent of the activities built on one another; the remainder were discrete and independent rather than cumulative.

Table 8.3

Selected Aspects of the Treatment of Selections from Alternative Traditions

	Men	Women	Chi-Square (1)
Context			
Biography (%)	98.1	97.6	0.09
Social or historical background (%)	45.8	30.5	6.04**
Literary background (%)	53.4	36.6	7.08**
Intertextucl references	31.8	24.4	1.64
Recitation activities (mean %)	65.7	62.3	$F(1,303)=0.00$
Types of subdivisions (%)			
Chronology	12.4	3.9	
Genre	37.3	38.2	
Theme	15.5	18.2	
Writer	17.8	11.7	
Techniques	17.0	28.8	
Chi-Square (4)	130.98***		

	White	Nonwhite	Chi-Square (1)
Context			
Biography (%)	97.4	96.8	0.04
Social or historical background (%)	46.4	12.9	12.84***
Literary background	53.6	19.4	13.21***
Intertextual references	30.9	22.6	0.92
Recitation activities (mean %)	65.0	66.6	$F(1,300)=1.02$
Types of subdivisions (%)			
Chronology	12.1	6.1	
Genre	37.2	38.4	
Theme	15.7	19.7	
Writer	17.9	8.4	
Techniques	17.1	27.3	
Chi-Square (4)	95.66***		

Continued on next page

If, as we saw in Chapter 6, many of the selections seem capable of promoting worthwhile discussion, the instructional apparatus that surrounds the selections does not. The instructional apparatus reflects a particular tradition in the teaching of literature, one that emphasizes the primacy of the text rather than the transaction between reader and text. At a time of debate and change in the profession at large, the anthologies seem remarkably consistent in their emphases, caught in an earlier tradition of text comprehension and analysis rather than attempting to implement any of the recently offered alternatives. Many of the volumes have added layers of attention to reading processes and to historical and literary context, but these remain ancillary to the overall emphasis. What all of the texts lack is an integrated, cumulative, and coherent effort to involve students in the ongoing cultural dialogue about the human condition that literature at its best demands and to which it contributes.

Notes

1. These analyses are based on the subsample of selections and grade levels described in Appendix 1, which also provides further information on scoring and methods of analysis.
2. There is a strong context effect at work in the way questions are presented. Activities flagged as "literal" in the text or teacher's manual were scored as

Table 8.3 continued

	Pre-20th Century	20th Century	Chi-Square (1)
Context			
Biography (%)	96.1	98.0	0.96
Social or historical background (%)	72.8	29.9	54.49***
Literary background (%)	71.8	40.6	28.33***
Intertextual references	36.9	27.5	3.05
Recitation activities (mean %)	65.2	64.8	$F(1,304)=0.12$
Types of subdivisions			
Chronology	22.6	2.3	
Genre	27.7	45.3	
Theme	11.3	20.1	
Writer	30.4	5.4	
Techniques	7.9	26.9	
Chi-Square (4)	137.19***		

* $p<.05$
** $p<.01$
*** $p<.001$

recitation in this analysis—even though the same activity could be quite open-ended in a context that set different expectations, or with a slight rewording.

3. Thus for Grade 8, 51 percent of the selections by white authors were given some literary context, compared with only 23 percent of the selections by nonwhite authors. In British literature, the comparable figures were 75 percent for white authors, and 0 percent for the few nonwhite authors sampled. Similarly, at Grade 8, 19 percent of the selections by men had some social or historical background provided, compared with 6 percent for those by women. In British literature, the comparable figures were 95 percent for selections by men and 86 percent for those by women.

9 Writing and Literature

If there have been major changes in the teaching of English in the past two decades, they have been in the teaching of writing. Spurred by the National Writing Project, by teachers' testimonials, and by a vigorous research tradition, process-oriented approaches to writing instruction have replaced product-oriented ones as the conventional wisdom in discussions of the teaching of writing. How widely such approaches have actually been implemented is less clear, however, and even where teachers claim to be using process-oriented approaches, the nature and effectiveness of instruction varies widely (Applebee, 1986; Freedman, 1987; Langer & Applebee, 1987).

Historically, the relationship between writing instruction and literature has always been a close one. The first college entrance requirements to mention literature in English did so in the context of topics for compositions, and the teaching of writing in its earliest versions involved the study of literary "masters" in order to understand the characteristics of good writing (Applebee, 1974). Over the years, as emphases in the English classroom have varied, changes in writing instruction and in literature instruction have usually complemented one another.

The process-oriented approaches advocated in recent years for writing instruction have usually been discussed without reference to the teaching of literature. They involve, however, some major changes in teaching style, with more emphasis on such things as small-group work, peer response to one another's ideas, and the development of ideas rather than the immediate evaluation of correctness. All of these shifts have the potential to carry over into other parts of the English curriculum, in particular into the teaching of literature.

For these reasons, we were interested during the present series of studies in the relationship between writing instruction and the teaching of literature. How familiar were teachers with process-oriented approaches to writing, and to the extent that they were, had there been any impact on their teaching of writing and, in turn, on their teaching of literature?

The Influence of Process-Oriented Approaches to Writing Instruction

Writing in the Case-Study Schools

Teachers' renewed interest in writing instruction has already been evident in reports of the amount of emphasis given to various components of the English curriculum: The schools in the present study seem to give somewhat more attention to writing instruction than did the schools in the Squire and Applebee (1968) study of instruction in the early 1960s (Chapter 4).

Department chairs in the case-study schools were also asked directly about the extent to which new movements in the teaching of writing had affected their programs. All of them indicated that their departments were familiar with the issues raised by process-oriented approaches to writing, and about half reported that most of their teachers had actually changed their approaches to writing instruction as a result. Most saw the approaches as generating a needed attention to writing skills, whatever approaches were, in fact, utilized in ensuring that attention.

The observers in these schools, however, were somewhat ambivalent in their reports on the influence of recent movements in writing instruction. In 16 of the 17 schools, the observers noted an awareness of the issues raised by process-oriented approaches, and in 11 of the schools they saw such approaches implemented effectively in at least some teachers' classrooms. Rarely, however, did they find wholesale adoption of process-oriented writing instruction. The following comments are typical:

> The department's official statements emphasize the value of the writing process as a vehicle for thinking and learning. Inhouse faculty workshops had been devoted to responding to student writing and other composition concerns. The number of teachers who had gone through extensive Writing Project training was impressive. However . . . some faculty seemed to have gotten mixed or faulty messages from their Writing Project training—one teacher commented that the Project taught her to "lower her expectations of students." Much of the writing that we witnessed or that teachers talked about was of the five-paragraph theme variety, rather formulaic. Writing is still used largely for assessment purposes, rather than as a way to get students thinking and learning. . . . We encountered worksheets; objective, short-answer type tests; very structured, thesis/support essay assignments; and more in-class writing assignments than we expected, given people's comments. Thus, from our limited observation, we suspect that the writing process approach has not been as fully integrated into the curriculum as people seem to think.

Other departments had not really attempted to integrate these approaches into their programs:

> When we inquired about recent development in writing, the teachers were aware of changes because they read more about writing in *English Journal* or elsewhere, and they reported that more materials were available now. Yet, I often heard that writing process is "old wine in new bottles" or that "I tried those techniques and the writing does not get any better."

The Link between Writing and Literature

In schools where process-oriented approaches to writing instruction had had some influence, department chairs also noticed some carryover to literature. In 4 of the 17 departments, they felt that changes in writing instruction had led to more attention to writing about literature. In five departments, the chairs also reported more extensive changes in the ways literature was taught. The observers also commented on teachers whose approach to writing had carried over to literature instruction:

> The links between composition and literature are strong at _____. In fact, at times, the focus on composition almost seems to dominate the literature curriculum. Many of the English teachers we talked to have done considerable amounts of inservice training and coursework on the teaching of writing. These teachers have placed writing at the center of the English department's mission. This emphasis on teaching writing throughout the English curriculum has resulted in an array of interesting assignments and approaches. . . . English courses put less emphasis on lecture, memorization, grammar instruction, objective and short-answer tests, and more emphasis on short, informal writing, imaginative assignments, logs, prewriting, and revising. And while innovations in the teaching of literature, such as the California Literature Project, have not yet had a major impact on this part of the country, the emphasis on writing has resulted in changes in the teaching of literature, with more personal response encouraged.

Writing Instruction in Schools in the National Survey

To place these comments into a larger context, department chairs in the national survey were also asked about the extent to which new movements in the teaching of writing had affected their programs. Figure 9.1 summarizes their reports.

Nearly two-thirds (64 percent) of the department chairs in the random sample of public schools felt that most teachers in their departments knew about these approaches, having become "familiar with the issues raised" by recent initiatives in the teaching of writing (e.g., the National

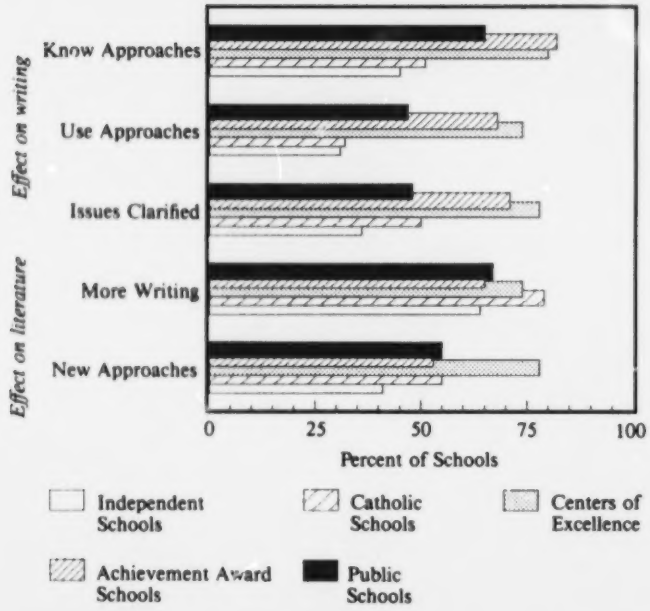

Figure 9.1. Influences of recent initiatives in the teaching of writing.

Writing Project; process-oriented instructional approaches). Nearly half (48 percent) felt discussions of these approaches had "clarified issues" in the teaching of writing (whether or not the approaches had been adopted), and an equal number (47 percent) felt that most teachers in their department used these approaches in their classrooms. The chairs also reported some "spill over" from writing to literature: Two-thirds (67 percent) felt that the attention to writing instruction had "led to more writing about literature," and 55 percent felt that teachers were being led to try new approaches to the teaching of literature as well.

Variations in Writing Instruction

Process-oriented approaches were not equally popular across the various samples of schools, however.[1] In general, department chairs in the two samples of award-winning schools (like those in the case-study schools) were considerably more likely to believe that their teachers had been influenced by process-oriented approaches to writing instruction, while department chairs in the independent and Catholic schools were less

likely to report such influences. Indeed, only 31 percent of the department chairs in private schools reported that most of their teachers actually used these approaches in their classrooms, compared with over two-thirds of the chairs in award-winning schools. The one influence that the majority of department chairs in all samples did report was an increase in the amount of writing about literature that students were asked to do.

The Amount of Writing Students Do

In order to examine more directly how much writing students did, we asked teachers in the national survey how many pages of writing of any sort students had done for class during the previous week, and of that writing, what percentage had been writing about literature. Their responses are summarized in Table 9.1.

In the random sample of public schools, teachers reported that students had done, on average, 3.9 pages of writing during the previous week, 74 percent of which was writing about literature. The total amount of writing reported here is high compared with other studies of the frequency of writing (e.g., Applebee, Langer, Mullis, Jenkins, & Foertsch, 1990). This may be because the wording and staging of this question included activities such as answering comprehension questions and writing journal entries as part of the total writing completed.

Variations in the Writing Students Do

The amount of writing required of students was relatively consistent across samples, but teachers in the award-winning schools were more likely to focus their students' writing on literature (averaging 86 percent of the writing their students were asked to do), while teachers in the independent schools were somewhat less likely to focus writing on literature (averaging 64 percent).

Table 9.2 summarizes differences by grade level and track. Surprisingly, there was only a slight (and statistically nonsignificant) rise in the amount of writing reported across the grades, with 3.5 pages per week in junior high/middle school rising only to 4.2 in Grades 11 and 12. Across that same grade span, the focus on literature showed a significant increase (from 58 percent to 80 percent of all writing assigned). The difference in amount of writing required of students in different tracks was also small but, in this case, statistically significant: Just over a page more writing per week was reported for college-preparatory than for noncollege and mixed-track classes. Students in

Table 9.1

Amount of Writing in a Representative English Class, Grades 9–12
(Teacher Reports, Form A)

	Public Schools (n=118)	Achievement Award Schools (n=62)	Centers of Excellence (n=44)	Catholic Schools (n=42)	Independent Schools (n=30)	Within-Group *SD*	*F*-Statistic (*df* 4;290)
Pages of writing of any sort done for class during the last week	3.9	4.6	4.5	3.2	4.4	(3.2)	1.64
Of this, percentage of writing about literature	73.8	86.2	85.5	76.7	64.0	(31.3)	3.70**

* $p<.05$
** $p<.01$
*** $p<.001$

Table 9.2

Amount of Writing in a Representative English Class, by Grade Level and Track
(Teacher Reports, Form A)

	Public Schools, by Level				
	Junior High/ Middle School (n=39)	Grades 9–10 (n=57)	Grades 11–12 (n=61)	Within-Group *SD*	*F*-Statistic (df=2;154)
Pages of writing of any sort done for class during the last week	3.5	3.6	4.2	(2.9)	0.90
Of this, percentage of writing about literature	57.7	66.6	80.3	(34.4)	5.37**

	Grades 9–12, by Track				
	Noncollege (n=34)	Mixed (n=74)	College Prep (n=188)	Within-Group *SD*	*F*-Statistic (df=2;293)
Pages of writing of any sort done for class during the preceding week	3.3	3.2	4.6	(3.1)	6.83***
Of this, percentage of writing about literature	66.7	78.1	79.1	(31.8)	2.17

* $p<.05$
** $p<.01$
*** $p<.001$

noncollege-bound classes also tended to have somewhat less emphasis on literature in their writing (67 percent, versus 79 percent in college-preparatory classes), but this difference was not statistically significant.

For a reference point in considering how much writing students are asked to do, we can examine the requirements in the classes that require the most work. In the public school sample, the amount of writing required in the 25 percent of the classes with the most work was 6.8 pages per week for junior high/middle school, 6.7 pages for Grades 9–10, and 9.5 pages for Grades 11–12. Again, the grade-level differences were slight, but the total amount of writing was considerably higher than in the average class.

Types of Literature-Related Writing

Writing can take many forms, however, and these various forms can lead to quite different perceptions of what is important in the study of literature. At the most mundane level, writing can be limited to précis and comprehension exercises that test students' knowledge of "what happened" in a literary text. At other levels, creating reading logs or journals can help students formulate their understandings, essay writing can help them hone their analytic skills, and writing their own stories and poems can stretch their imagination and heighten their sense of form and style.

In this context, Table 9.3 summarizes teachers' reports about the amount of emphasis they placed on different kinds of literature-related writing with a representative class.

The types of writing in Table 9.3 cluster into three related sets: formal essays of various sorts, précis and comprehension exercises, and personal and literary writing. In the random sample of public schools, formal essays received the most emphasis, whether the essays focused on critical analyses of individual texts, student responses or interpretations, or major themes or comparisons among selections. Research papers, which also fall into this set, received considerably less emphasis.

Comprehension exercises also received considerable emphasis, being cited by over half of the teachers. Précis or summary writing was less popular, being cited by only 27 percent of the teachers.

The personal and literary types of writing received the least emphasis. Use of reading logs or journals was reported by 32 percent of the teachers; original literary writing (stories, poems, plays), by only 25 percent; and "finish the story" or imitative assignments, by only 19 percent.

Table 9.3

Emphasis on Different Types of Literature-Related Writing, Grades 9–12
(Teacher Reports, Form A)

	Percent Reporting a Major Emphasis[a]					
	Public Schools (n=113)	Achievement Award Schools (n=62)	Centers of Excellence (n=43)	Catholic Schools (n=42)	Independent Schools (n=29)	Chi-Square (df=4)
Formal Essays Focusing On						
Student responses or interpretations	68.6	66.1	72.7	62.5	51.7	4.11
Major themes or comparisons among selections	65.5	69.4	72.1	56.1	58.6	3.43
Critical analysis of individual texts	57.5	66.1	65.1	42.9	48.3	7.60
Research papers	35.1	32.2	28.6	23.1	20.7	3.62
Comprehension questions	54.5	50.8	30.8	50.0	31.0	10.08*
Précis or summary	26.9	19.6	22.5	30.6	4.0	7.48
Reading logs or journals	32.3	35.0	37.2	21.1	30.0	2.94
Composition of original literary texts (stories, poems, plays)	25.2	23.7	31.7	20.5	20.7	1.75
Continuation or imitation of literary texts (add chapters, new endings)	18.9	15.3	9.5	21.6	13.8	2.87

[a] Ratings of 5 or 4 on a scale ranging from 1 (little or no emphasis) to 5 (major emphasis).

* $p<.05$
** $p<.01$
*** $p<.001$

Table 9.4

Emphasis on Different Types of Literature-Related Writing, by Level and Track
(Teacher Reports, Form A)

	Percent Reporting Major Emphasis[a] Public Schools			
	Junior High/ Middle School (n=35)	Grades 9–10 (n=56)	Grades 11–12 (n=57)	Chi-Square (df=2)
Formal essays focusing on				
Student responses or interpretations	62.2	58.6	78.3	5.73
Major themes or comparisons among selections	47.2	53.6	76.6	10.38**
Critical analysis of individual texts	28.6	39.3	75.4	23.73***
Research papers	16.1	28.6	41.8	6.37*
Comprehension questions	56.8	61.8	47.4	2.42
Précis or summary	38.7	27.8	25.9	1.67
Reading logs or journals	48.7	42.1	22.4	8.26*
Composition of original literary texts (stories, poems, plays)	52.5	27.6	22.8	10.40**
Continuation or imitation of literary texts (add chapters, new endings)	24.3	20.0	17.9	0.58

	Grades 9–12, by Track			
	Noncollege (n=32)	Mixed (n=71)	College Prep (n=186)	Chi-Square (df=2)
Formal essays focusing on				
Student responses or interpretations	48.5	60.8	71.5	7.93*
Major themes or comparisons among selections	29.0	61.1	72.9	23.31***
Critical analysis of individual texts	12.5	46.5	69.4	40.73***
Research papers	10.0	27.1	35.0	8.06*
Comprehension questions	65.6	58.2	40.1	11.28**
Précis or summary	53.6	23.5	17.7	17.36***
Reading logs or journals	54.8	37.8	25.4	12.28**
Composition of original literary texts (stories, poems, plays)	38.7	27.1	21.4	4.54
Continuation or imitation of literary texts (add chapters, new endings)	26.7	17.1	14.6	2.73

[a] Ratings of 4 or 5 on a scale ranging from 1 (little or no emphasis) to 5 (major emphasis).

* $p<.05$

** $p<.01$

*** $p<.001$

Variations in Types of Writing

Variations across the samples of schools were, for the most part, not statistically significant. Comprehension questions were, however, less popular in the independent schools and in the Centers of Excellence than they were in the other samples of schools.

Variations by track and level were more noticeable (Table 9.4). Formal essays of all sorts received more emphasis in the upper grades; the differences were particularly large for analyses of individual texts, for which the teachers reporting major emphasis rose from 29 percent in the junior high/middle school classrooms to 75 percent in Grades 11 and 12. Personal and literary writings, on the other hand, received more emphasis in the earlier grades. Literary writing, for example, was emphasized in 53 percent of the junior high/middle school classrooms, but in only 23 percent of the classrooms in Grades 11 and 12.

College-preparatory classes were also more likely to stress formal essays of all sorts than were noncollege-track classes. Formal analyses of individual texts were emphasized in only 13 percent of noncollege-bound classrooms, for example, but in 69 percent of the college-preparatory classes. Comprehension questions and précis or summary writing, on the other hand, received considerably more emphasis in the noncollege track, as did reading logs and journals and, to a lesser extent, students' composition of literary texts of their own.

Most Typical Literature-Related Writing Assignment

In a related question, a second group of teachers were asked to describe the most typical type of literature-related writing assignment that they used with a specified class. This question differed from the previous set by leaving the definition of "writing" open rather than providing a list of examples, which makes responses such as "comprehension questions" less likely. The question also emphasizes "most typical" rather than sampling the variety of types of writing that occur in each classroom. With these restrictions, the results, summarized in Table 9.5, look somewhat different from those just discussed.

The most typical writing assignments cited by these teachers were also formal essays, though in this case, text-based essays emerged as far more typical (75 percent in the random sample of public schools) than reader-based ones (7 percent). Précis and comprehension exercises, and personal or creative writing, were cited as the most typical writing assignments in fewer than 10 percent of the classes.

Table 9.5

Most Typical Literature-Related Writing Assignment in a Representative Class, Grades 9–12
(Teacher Reports, Form A)

	Percent Reporting[a]				
	Public Schools (n=113)	Achievement Award Schools (n=59)	Centers of Excellence (n=42)	Catholic Schools (n=42)	Independent Schools (n=27)
Text-based essay	75.2	72.9	59.5	66.7	66.7
Reader-based essay	7.1	16.9	21.4	11.9	11.1
Précis or comprehension exercise	8.0	1.7	4.8	14.3	11.1
Personal or creative	9.7	8.5	14.3	7.1	11.1

Note. Chi-Square (df=12) = 15.17, n.s.
[a] Open-ended teacher responses were each classified into one of the four categories listed here.

Variations in the Most Typical Literature-Related Writing

There were no significant differences among samples in the most typical types of literature-related writing. The most typical type of writing assignment did vary by track and level, however (Table 9.6). Parallel with the results for emphases on different types of writing, text-based essays received more emphasis in the upper grades, and précis or comprehension exercises and personal or creative writing received more emphasis in the lower grades. Also parallel with the earlier results, text-based essays received more emphasis in the college-preparatory classes, and précis and comprehension exercises received more emphasis in the noncollege tracks.

Table 9.6

Most Typical Literature-Related Writing Assignment in a Representative Class, by Level and Track (Teacher Reports, Form A)

	Percent Reporting[a] Public Schools		
	Junior High/ Middle School (n=34)	Grades 9–10 (n=54)	Grades 11–12 (n=59)
Text-based essay	41.2	70.4	79.7
Reader-based essay	8.8	3.7	10.2
Précis or comprehension exercise	26.5	13.0	3.4
Personal or creative	23.5	13.0	6.8

Chi-Square (df=6) = 20.64, p< .002

	Grades 9–12, by Track		
	Noncollege (n=31)	Mixed (n=67)	College Prep (n=185)
Text-based essay	48.4	61.2	77.3
Reader-based essay	12.9	17.9	10.3
Précis or comprehension exercise	25.8	4.5	5.4
Personal or creative	12.9	7.0	16.4

Note. Chi-Square (df=6) = 27.14, p< .001

[a] Open-ended teacher responses were classified into one of the four categories listed here.

Techniques Used in Teaching Literature-Related Writing

To further investigate the relationships between approaches to writing and approaches to literature, after teachers had described their most typical literature-related writing assignment, we asked them to indicate which of a series of specific techniques they "regularly" used in conjunction with this type of assignment in a specified class. Their responses are summarized in Figure 9.2.

Of the seven techniques listed, all were cited by more than half of the teachers in the random sample of public schools. Within this general pattern of response, the three most regularly used techniques were written comments (93 percent), assignment of a grade (83 percent), and correction of errors in mechanics (78 percent). The two least regularly used techniques were peer-response groups (57 percent) and multiple drafts (58 percent). Prewriting activities (70 percent) and topic choice (70 percent) fell in between.

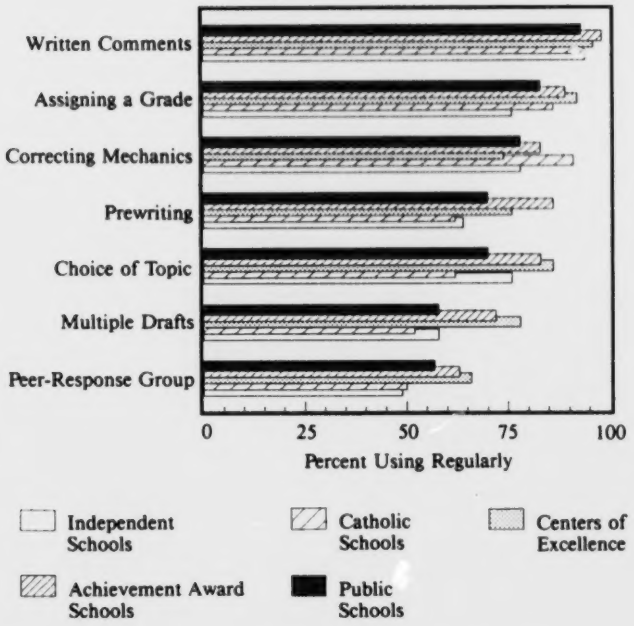

Figure 9.2. Techniques used in teaching literature-related writing.

These results parallel those from other studies of teachers' approaches to writing instruction (Applebee, 1981; Applebee et al., 1990). In general, these studies have found that the most frequent instructional activities center around grading and correcting completed writing, with perhaps an increasing emphasis on multiple-draft rather than first-and-final draft writing. The one unusual pattern in the present study is the relatively high proportion of teachers reporting that they make regular use of peer-response groups. This may be a function of the particular format of the question used in the present study, which asked teachers to check off techniques they used rather than to rank-order them or give estimates of relative frequency of use. Previous studies have found very little use of small-group work, although teachers may provide other mechanisms for students to share their completed papers with one another.

Variations in Techniques

Differences among samples to some extent parallel earlier reports on the influences of process-oriented reforms in instruction: Teachers in the two samples of award-winning schools were more likely to report regular use of all of these techniques than were their public school peers, particularly so for prewriting activities, choice of topic, and provision for multiple drafts.[2] Teachers in the Catholic schools were less likely than those in public schools to use prewriting activities, to allow choice of topics, or to request multiple drafts. Similarly, teachers in independent schools used less prewriting and peer response, but were about as likely as those in public schools to allow for multiple drafts.

There were no significant differences in the use of these techniques at different grade levels, and only a few differences associated with track. Regularly assigning a grade was more likely in college-preparatory than in noncollege-bound classes (reported by 88 percent versus 71 percent of the teachers), as were regular written comments (97 percent versus 87 percent of the teachers).

Summary

If writing and literature are often treated as independent components of the teaching of English, teachers' responses in the present series of studies suggest that such a separation is unrealistic. In the junior high and middle school, some 58 percent of the writing that students do is writing about literature—a figure that rises to 80 percent by the senior

high grades. Clearly, these two aspects of the teaching of English are closely intertwined.

It also seems clear that two decades of discussion of process-oriented approaches to writing instruction have had some impact on the majority of schools. Two-thirds of the department chairs reported that the majority of their teachers were familiar with such approaches. They also reported that changes in writing instruction had led to more writing about literature, and also to some changes in the ways that literature was taught. These reports are more optimistic than those from classroom observers in our case studies of programs with reputations for excellence, though that study also found that changes in literature instruction were often being led by teachers who had previously been active supporters of process-oriented approaches to writing.

Reports on the kinds of literature-related writing that students do, however, are somewhat less optimistic. When viewed in the context of a variety of possible classroom activities, essays and comprehension questions both receive heavy emphasis in the teaching of literature. And when teachers were asked to list their most typical writing assignment, rather than to report on the variety of writing activities in their classrooms, they listed text-based essays by a wide margin over essays that stress a reader's personal response or interpretation. Instruction in college-bound classes places greater emphasis on essay writing, while that in noncollege tracks places more emphasis on exercises.

Teachers' reports indicate considerable variety in the techniques that they use regularly when teaching writing, including multiple drafts and peer response. The most frequently-used techniques, however, remain very traditional: written comments, assignment of a grade, and correction of errors in mechanics. Thus, although it is clear that process-oriented instruction is broadly recognized as an appropriate approach to teaching writing, it does not seem to have led to drastic reformulation of what teachers do, at least in the context of writing about literature.

Notes

1. Differences among samples were significant at $p < .01$ or better for all of the items in Figure 9.1 except for "more writing about literature."
2. All three of these techniques showed significant differences among samples, $p < .05$. Differences among samples in responses to the other techniques in Figure 9.2 were not statistically significant.

10 The School Library and Students' Reading

Introduction

If a literature program is to be successful, books must be "readily available and widely used" (Squire & Applebee, 1968, p. 176). School libraries can play an important role in ensuring the availability and use of books, particularly if the library and the English department work together in shaping the reading that students do. A well-chosen and attractively displayed library collection can encourage students to read on their own and can be the focus of teachers' efforts to foster guided, independent reading. A good library can also be a resource center, providing access to computer resources, other media, and information networks that reach beyond the boundaries of the school itself. Because the library has such potential, we paid special attention in the schools we studied to libraries and their relationships to students' reading.

Libraries in the Case-Study Schools

In the case-study schools, the libraries were among the special strengths noted by observers. The observers' comments were often enthusiastic, highlighting both the resources available and the cooperation that took place between the teachers and librarians.

Many of the libraries were making special efforts to be accessible to students. As a group, they were open an average of half an hour before school and 45 minutes after school; 21 percent were open to the public as well as to students. The librarians also reported that an average of 95 percent of their books were available on open shelves, though the range here was large (from 80 percent to 100 percent). Some 29 percent also reported that there were restrictions on the books they could purchase, mostly designed to avoid the inclusion of controversial titles in the school collection.

As an index of the comprehensiveness of library collections, observers were asked to complete a checklist indicating the availability of specific

titles. Twenty-eight of the titles were drawn from a similar checklist of books examined in Squire and Applebee's (1968) study of outstanding high school English programs; these were supplemented with additional titles likely to generate controversy or reflecting attempts to broaden the collection to include more titles by women and by nonwhite minorities.

In the case-study libraries, the average proportion of libraries including each of the 28 common titles was 95 percent, compared to only 80 percent for the same titles in 1963–65. Several titles from the list that were not widely available in school libraries in the early 1960s were widely available in the case-study schools (*The Stranger*—in 94 percent of the libraries, compared with 26 percent earlier; *The Fountainhead*—in 100 percent versus 23 percent; *Catcher in the Rye*—in 94 percent versus 50 percent). At the same time, some contemporary titles that might appeal more directly to students were unavailable (e.g., Blume's *Forever*, in 19 percent), as were some difficult or controversial classic texts (e.g., Joyce's *Ulysses*, in 38 percent) and some new texts reflecting a more diverse canon (Allende, *The House of Spirits*, in 13 percent; Garcia-Marquez, *One Hundred Years of Solitude*, in 56 percent). Overall, however, the collections seemed more inclusive than they were when Squire and Applebee collected their data.

Although the observers were usually favorably impressed with the libraries in the case-study schools, they also noted that when library resources were limited, the effects on the literature program were obvious:

> [The] teachers all complained bitterly about the school library. They indicated it is completely inadequate, both in terms of title holdings and physical space. There is no certificated librarian, only library clerks, and the district does not appear to have plans to hire one. One English teacher summed it up quite prosaically: "The library sucks."

Libraries in the National Survey

Because the library can be so important in supporting programs in literature, librarians in the schools in the national survey were surveyed separately about the resources available. Questions about library usage were also included in the questionnaires distributed to teachers, allowing some comparisons between librarians' and teachers' responses within the same schools.

Accessibility of the School Library

One of the most important characteristics of a school library is its accessibility. Students are unlikely to make good use of even the best collection if they find it difficult to gain access to the books. Table 10.1 summarizes a number of features related to the accessibility of the library.

One way that libraries can be made more accessible is to keep them open on weekends, when classes are not in session. Only a handful of the librarians surveyed reported that their libraries were open on weekends. The one major exception to this was in the independent schools (some of which are residential), where 46 percent of the libraries reported being open for use on the weekend.

Although most libraries were not open on weekends, a sizable minority were made available to the general public in their community. Such openness can lead to a strengthening of the overall collection, providing a good rationale for a broader selection of titles and services. Catholic schools were the least likely to open their collections to the general public (8 percent); independent schools were the most likely (42 percent).

One problem in gaining access to some school libraries is caused by their use as a study hall or for nonlibrary classes. When library space is taken up in these ways, it is not available for students who want to use the library in conjunction with their coursework, or to teachers who want to gather materials for their classes. This problem arises across all of the samples surveyed. The problem was greatest in the Catholic schools, where nearly half (48 percent) of the librarians reported that the library was used for nonlibrary purposes. Conditions were best in the Centers of Excellence, where only 19 percent of the librarians reported the library was used in these ways.

Two-thirds of the libraries in the random sample of public schools also participated in resource-sharing networks, providing interlibrary loans and, sometimes, computer-based information systems. Such participation was even higher in the two samples of award-winning schools and in the independent schools; it was lowest in the Catholic schools.

Two-thirds of the libraries in the random sample of public schools reported that all of their books were on open shelves, with no restrictions on the availability of particular titles. Conversely, fully a third of the schools restricted access to some of their books, presumably in order to protect students from content which is judged to be too mature or too sensitive—or that might be judged so by some members of the community. The proportion of restricted titles was small, however.

Table 10.1

Accessibility of School Libraries in the National Survey

	Percent of Schools					
	Public Schools (n=197)	Achievement Award Schools (n=63)	Centers of Excellence (n=42)	Catholic Schools (n=61)	Independent Schools (n=48)	Chi-Square (df=4)
Open weekends	2.0	1.6	2.4	1.6	45.8	124.65***
Open to the public	31.6	20.0	38.1	8.1	41.7	21.87***
Used as study hall or for nonlibrary classes	29.9	35.5	19.0	48.4	38.3	11.85*
Participation in resource sharing networks	65.3	79.4	85.0	37.7	80.9	38.28***
All books on open shelves	64.2	66.7	61.0	56.5	68.8	2.33
Any nonbudgetary limits on book selection	14.5	14.5	14.3	23.0	10.9	3.60

* $p<.05$
** $p<.01$
*** $p<.001$

Librarians in the public schools reported that an average of 98 percent of their titles were on open shelves. There were no significant differences across samples in this aspect of accessibility.

In addition to restrictions on accessibility, some 15 percent of the librarians in the random sample of public schools reported some nonbudgetary limits on their book selections, again usually having to do with avoiding works that might be objectionable on sexual, religious, or ethnic grounds.

The Library Collection

Size

Table 10.2 summarizes librarians' reports about the overall size of the book collection in their schools.

There was wide variation in the size of library collections, whether measured in total volumes or in volumes per pupil. The independent schools and the Achievement Award schools had the largest overall collections, though when numbers of pupils are taken into account, the independent schools had, by far, the most volumes per pupil (74 volumes per pupil, compared with 30 or fewer in all of the other samples).

Availability of Selected Titles

To examine the nature of the library collection, librarians were also asked to indicate whether 24 specific titles were available in their library. The 24 titles were a disparate selection, including some titles from the earlier Squire and Applebee study (1968), some that have been the focus of censorship disputes (e.g., Joyce's *Ulysses*), some that represent

Table 10.2

Number of Books Available in School Libraries in the National Survey (Librarian Reports)

	Total Volumes		Volumes per Pupil	
	M	*SD*	*M*	*SD*
Public schools (n=195)	14,304	10,345	26	49
Achievement Award schools (n=63)	24,445	10,484	26	48
Centers of Excellence (n=42)	19,154	12,584	20	17
Catholic schools (n=61)	13,388	7,516	30	41
Independent schools (n=48)	23,033	24,282	74	146

major works from alternative literary traditions (e.g., Walker's *The Color Purple*, Garcia-Marquez's *One Hundred Years of Solitude*), and some reflecting young adult or adolescent literature that appeals to students but whose appropriateness for school use has also been questioned (e.g., Zindel's *The Pigman*).

Table 10.3 summarizes the results for each title, separately for each of the samples of schools. Overall, the Achievement Award schools had the highest proportion of these titles available in their libraries (averaging 19 out of 24 titles), while the random sample of public schools had the lowest proportion (averaging 13 out of 24).

The lists in Table 10.3 indicate that a number of controversial but important titles from mainstream as well as alternative literary traditions were not widely available in the libraries in the random sample of public schools. Titles available in less than half the public school libraries included Joyce's *Portrait of the Artist* (available in 49 percent) and *Ulysses* (40 percent), Cleaver's *Soul on Ice* (43 percent), Lawrence's *Sons and Lovers* (36 percent), Morrison's *Song of Solomon* (20 percent), Walker's *The Color Purple* (43 percent), Blume's *Forever* (25 percent), Garcia-Marquez's *One Hundred Years of Solitude* (13 percent), Allende's *The House of Spirits* (5 percent), and Pym's *Excellent Women* (4 percent).

Broadening the Canon. Given the continuing concern with increasing the representation of women and minorities in the selections for study, librarians were also asked to suggest books and authors that could be used to broaden the selections for study, and that they had found to be particularly appealing to students. Authors they mentioned most frequently are listed in Table 10.4.

This list can be a starting point in looking for alternatives to traditional selections, yet it is surprising how few of the libraries included important titles by these authors. Of the 18 authors listed in the table, books by 3 (Alice Walker, Toni Morrison, and Judy Blume) were included in the list of 24 specific titles that librarians were asked to check against their library holdings. Only 43 percent of the librarians reported having Walker's *The Color Purple*; 25 percent, Blume's *Forever*; and 20 percent, Morrison's *Song of Solomon*.

Changes Since the 1960s in Titles Available. Squire and Applebee (1968), in their study conducted between 1963 and 1965, tallied the availability of a similar list of titles in schools nominated for the success of their English programs. The schools in their study are most comparable to the two samples of award-winning schools in the present survey and provide a convenient reference point to track changes over time. Results for the nine titles included in both studies are summarized

Table 10.3

Availability of Selected Books in School Libraries in the National Survey
(Librarian Reports)

	Percent of Libraries					
	Public Schools (n=196)	Achievement Award Schools (n=63)	Centers of Excellence (n=42)	Catholic Schools (n=62)	Independent Schools (n=48)	Chi-Square (df=4)
Zindel, *The Pigman*	94.4	92.1	95.2	88.7	77.1	15.86**
Stowe, *Uncle Tom's Cabin*	89.8	90.5	92.9	90.3	93.8	0.96
Steinbeck, *The Grapes of Wrath*	85.7	98.4	88.1	98.4	89.6	14.29**
Orwell, *1984*	83.7	95.2	95.2	90.3	87.5	9.06
Cormier, *The Chocolate War*	83.7	92.1	92.9	88.7	72.9	11.13*
Huxley, *Brave New World*	77.6	98.4	90.5	85.5	89.6	18.84***
Salinger, *Catcher in the Rye*	74.5	96.8	85.7	93.5	85.4	24.13***
Faulkner, *The Sound and the Fury*	67.3	95.2	73.8	93.5	89.6	37.66***
Ellison, *The Invisible Man*	65.3	87.3	83.3	85.5	79.2	20.64***
Wright, *Black Boy*	62.2	85.7	71.4	59.7	77.1	16.12**
McCullers, *Member of the Wedding*	60.2	95.2	83.3	74.2	77.1	33.86***

Conrad, *The Heart of Darkness*		59.7	92.1	71.4	88.7	87.5	42.59***
Camus, *The Stranger*		57.7	93.7	71.4	88.7	85.4	48.02***
Rand, *The Fountainhead*		53.1	92.1	66.7	50.0	68.8	35.84***
Joyce, *Portrait of the Artist*		49.0	93.7	64.3	77.4	85.4	58.44***
Walker, *The Color Purple*		43 4	76.2	59.5	56.5	68.8	26.21***
Cleaver, *Soul on Ice*		42.9	66.7	40.5	59.7	62.5	17.66***
Joyce, *Ulysses*		39.8	66.7	52.4	51.6	66.7	20.65***
Lawrence, *Sons and Lovers*		36.2	81.0	54.8	54.8	70.8	47.83***
Blume, *Forever*		24.5	34.9	28.6	12.9	25.0	8.49
Morrison, *Song of Solomon*		20.4	52.4	31.0	37.1	50.0	31.83***
Garcia-Marquez, *One Hundred Years of Solitude*		13.3	46.0	28.6	17.7	52.1	49.98***
Allende, *The House of the Spirits*		4.6	30.2	19.0	4.8	27.1	43.02***
Pym, *Excellent Women*		4.1	22.2	4.8	3.2	22.9	34.03***
							F(4;407)
Total available,	*M*	12.9	18.7	15.5	15.5	16.9	17.30***
out of 24	(*SD*)	(6.0)	(3.4)	(5.2)	(3.8)	(6.3)	

* $p<.05$
** $p<.01$
*** $p<.001$

Table 10.4

Librarians' Suggestions for Increasing
the Representation of Minorities and Women

Author	Percent Mentioning (n=117 librarians)
Maya Angelou	23%
Alice Walker	17
S.E. Hinton	13
Walter Dean Myers	10
Mildred Taylor	9
Toni Morrison	8
Anne Tyler	7
Rosa Guy	7
Louise Erdrich	6
Mary Higgins Clark	6
Judy Blume	5
Lois Duncan	5
Tony Hillerman	4
Zora Neale Hurston	4
M.E. Kerr	4
Gloria Naylor	4
Sylvia Plath	4
Cynthia Voigt	4

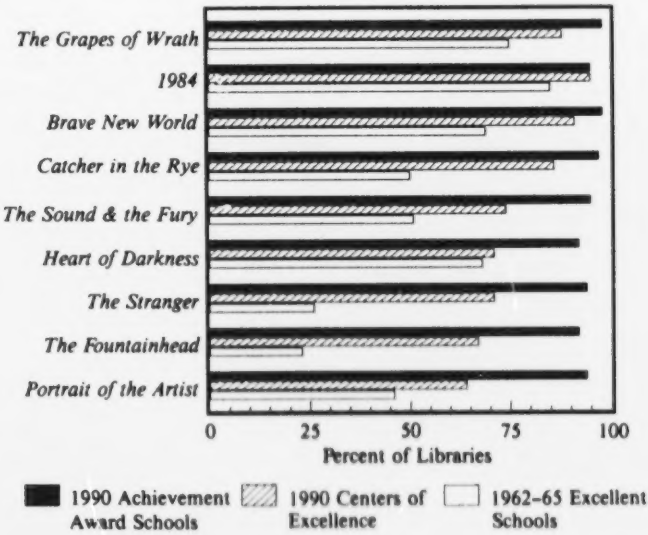

Figure 10.1. Changes in availability of selected titles in school library collections since the 1960s.

in Figure 10.1, for the three most comparable samples. As suggested by the case-study results presented earlier, the library collections in the present survey were considerably broader than were collections in similar schools 25 years ago. Each of the nine common titles was available in a higher proportion of the libraries in the two samples of award-winning schools in 1990 than in Squire and Applebee's sample 25 years ago.

Media Resources

As technology has come to play a larger role in our society and in our schools, library materials have broadened to include a variety of other media, including records, films, videotape, and computer equipment. Two questions asked librarians about the extent to which such nonprint materials were available through their library.

About two-thirds (67 percent) of the libraries in the random sample of public schools had expanded to include computer equipment or computer software. Such equipment was also reported by sizable majorities of the librarians in the other samples (74 percent in the Achievement Award schools, 78 percent in the Centers of Excellence, and 82 percent in the independent schools). The one exception was the Catholic schools, where only 48 percent of the librarians reported that library space was used for computer-related materials. Even higher proportions of the librarians surveyed reported space devoted to other media equipment (80 percent in the random sample of public schools, 82 percent in the Achievement Award schools, 90 percent in the Centers of Excellence, and 85 percent in the independent schools), though again, the Catholic school libraries were somewhat less likely to include nonprint materials (64 percent).[1]

The Library and the English Program

Teachers and librarians were also asked a variety of questions to reveal the degree to which the library and the English program worked in concert to enrich the literary experiences of their students. Teachers were asked directly how adequate the school library was as a resource for teaching literature, and librarians were asked about the degree of cooperation between the library and the English department in coordinating resources for literature instruction. Responses are summarized in Figure 10.2.

In the public school sample, teachers' judgments of the adequacy of their libraries suggest there is considerable room for improvement.

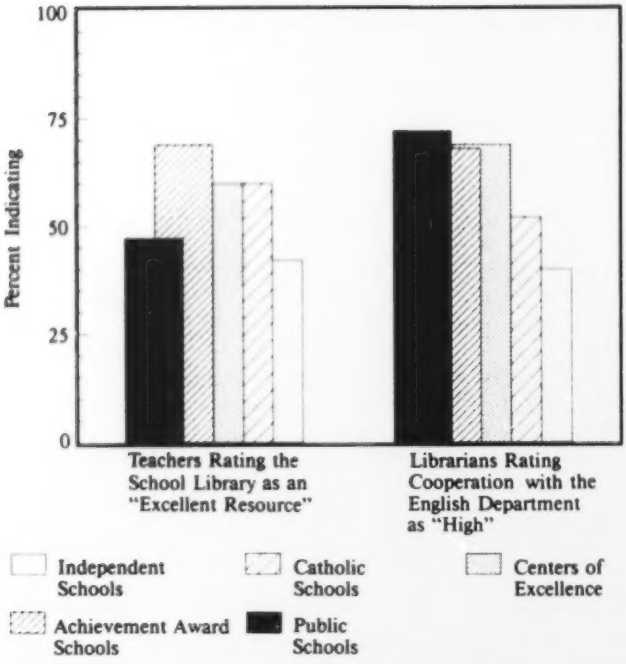

Figure 10.2. Ratings of the school library as an aid in teaching literature.

Only 47 percent rated the school library as an "excellent" resource for the teaching of literature, and the libraries in the independent schools were rated even lower. Teachers in the award-winning and Catholic schools, on the other hand, rated their libraries somewhat more highly.

Librarians' reports of the degree of cooperation between the library and the English department were more optimistic. In the random sample of public schools, over 70 percent of the librarians reported a "high" degree of cooperation with the English department. Levels of reported cooperation were roughly similar in the two samples of award-winning schools, and considerably lower in Catholic and independent schools. The nature of that cooperation, however, was relatively general. Only 29 percent of the librarians in the random sample of public schools reported regular meetings with members of the English department to identify resources for specific instructional units. Librarians

in the Achievement Award schools were somewhat more likely to report such specific cooperation (40 percent), while those in the independent schools were less likely to do so (15 percent). Responses from librarians in the Centers of Excellence and in Catholic schools were essentially identical to those from the public schools (28 and 31 percent, respectively, reporting regular meetings).

Teachers' Use of the Library

Table 10.5 summarizes teachers' reports of the ways in which they use the school library to complement their teaching of literature in a representative class. (Teachers were asked simply to check all uses relevant for the selected class, not to rate relative importance or frequency.)

In the random sample of public schools, the most cited use of the library was as a resource for research papers and projects (53 percent), followed closely by use as a source of films or videotapes (45 percent). Surprisingly, only 30 percent of the teachers suggested that they used the library as a source of outside reading for their students, and only 8 percent used the library as the basis of individualized reading programs.

Variations in Teachers' Use of the School Library

Uses of the school library were relatively constant across the various samples of schools, except that the independent schools were much less likely to use the library for research papers and projects, the Catholic and independent schools were less likely to use it as a source of films or videotapes, and the Achievement Award schools were more likely to use it for collections of literary criticism.

Figure 10.3 summarizes differences in library use by grade level. In general, junior high and middle school classes were more likely to use the library for outside reading and for individualized reading programs, while upper grade classes were more likely to use the library for research papers and projects, films or videotapes, and collections of literary criticism.

Significant variations by track were limited: Noncollege tracks were more likely than college-preparatory classes to use the library for outside reading and were less likely to use it for research papers and projects. For the most part, these variations parallel our earlier discussions of teachers' reports of grade and track variations in curriculum and teaching techniques (Chapters 4 and 6).

Table 10.5

Uses of the School Library for a Representative Class, Grades 9–12
(Teacher Reports, Form B)

Type of Use	Percent Reporting					Chi-Square (df=4)
	Public Schools (n=119)	Achievement Award Schools (n=54)	Centers of Excellence (n=40)	Catholic Schools (n=42)	Independent Schools (n=34)	
Research papers and projects	52.9	50.0	50.0	52.4	20.6	11.87*
Films or videotapes	45.4	40.7	50.0	26.2	23.5	10.31*
Books for outside reading	30.3	38.9	35.9	23.8	26.5	3.36
Biographical information on authors	26.1	38.9	22.5	33.3	32.4	4.31
Collections of literary criticism	16.8	42.6	17.9	28.6	20.6	15.11**
Individualized reading programs	7.6	9.3	10.0	9.5	2.9	1.69
Books to read aloud to students	7.6	5.6	5.0	2.4	0.0	3.91

* $p<.05$
** $p<.01$
*** $p<.001$

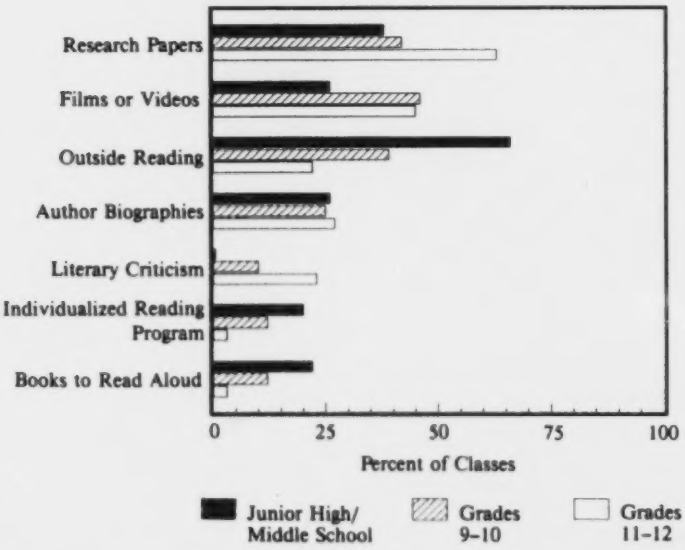

Figure 10.3. Teachers' uses of the library with a representative class, by grade level.

Relationships between Library Quality and Library Use

Variations in teachers' overall ratings of the quality of their school library can be linked with their use of the library and with various aspects of the library collection itself. Correlations between these ratings and selected characteristics and uses of the library are summarized in Table 10.6.

The two characteristics that had the strongest relationship to teachers' ratings of the library were its total number of books and the number of specific titles available from the 24 included on the library checklist. The percent of books available on open shelves and regular meetings between the library staff and the English department were also significantly related to individual teachers' ratings of the usefulness of the library. The library uses that were most strongly related to the overall rating of the library were for sources of literary criticism and for outside reading.

In general, these correlations suggest that the more comprehensive and accessible the library collection, the more likely teachers were to use it as a basis for their students' outside reading and the more likely

Table 10.6

Relationships among Teachers' Ratings of the School Library, Library Characteristics, and Library Uses

	Correlation with Teachers' Ratings of the Library (n)	
Library Characteristics		
Volumes in library	.32***	(189)
Volumes per pupil	−.08	(186)
Computer in library	.11	(187)
Other media in library	.01	(187)
Titles available (out of 24)	.26***	(189)
Regular meetings with English department	.13*	(191)
Percent of books on open shelves	.14*	(188)
Library Uses		
Research papers and projects	.08	(352)
Films or videotapes	.04	(352)
Books for outside reading	.15**	(351)
Biographical information on authors	.05	(352)
Collections of literary criticism	.17***	(351)
Individualized reading programs	.03	(352)
Books to read aloud to students	.03	(352)

* $p<.05$
** $p<.01$
*** $p<.001$

they were to rate it highly. The other resources available through the library, such as videotapes and computer software, had much less relationship to teachers' ratings of usefulness.

Classroom Libraries

In addition to the school library, many teachers also made use of their own in-class collections of books. Sometimes such collections were coordinated through the school library, sometimes they were organized by the department, and sometimes they were built up over time by the individual teacher. However they were compiled, they were relatively widespread. In the public school sample, 59 percent of the teachers reported using a classroom book collection in their teaching of a representative class. Responses from teachers in the other samples were slightly lower: 43 percent in the Achievement Award and Catholic schools, 45 percent in the Centers of Excellence, and 50 percent in the independent schools. Usage was particularly high in junior high/middle school classes (80 percent in the random sample of public schools), decreasing to 57 percent by Grades 11 and 12. Classroom libraries

were also somewhat more prevalent in mixed-track classrooms (60 percent) than in noncollege- (47 percent) or college-preparatory classes (48 percent), though the difference was not statistically significant.

Teachers' descriptions of classroom libraries, as well as their reports on how they use the school library, suggest that they place particular emphasis on encouraging wide reading in the junior high and middle school, and gradually focus more tightly around a common core of classroom readings in the high school grades.

Students' Reports on Their Reading and Library Use

The case-study schools provided an opportunity to obtain some direct information about students' reading and library use, though these schools were more similar to the award-winning schools in the national surveys than to the random samples of public schools. Some 532 twelfth-grade students (304 from college-bound tracks, 228 from non-college tracks) completed questionnaires about their reading. These questionnaires asked the students about the amount of reading they ordinarily did; the books, magazines, and newspapers they preferred; the influences on their book selection; and their use of school and public libraries.

Library Use

Students' reports of their library use reflect some differences between the college-preparatory students and those in noncollege tracks. Both groups reported using the school library an average of three times during the past month, and about 45 percent of each group reported borrowing books from the school library during the same time period. However, the noncollege-bound students were more likely to feel that the school library usually had all the books that they needed (56 percent, compared to 37 percent for the college-preparatory students, $p < .001$). Concomitantly, the noncollege-bound students were less likely to also use the public library (an average of two times in the past month, compared with three for the college-preparatory students), and to borrow books from it (30 percent reported doing so in the past month, compared to 57 percent for the college-preparatory track, $p < .001$).

Amount of Reading

Both groups of students were also asked to estimate how many hours of reading they did each week, both by their own choice and for

homework. The college-bound students reported significantly more hours of reading each week than did their peers in noncollege-track programs, but the difference was concentrated in reading for homework (6.5 hours versus 4.1 hours, F [1;568] = 36.91, $p < .001$); the reported amounts of reading by their own choice were not significantly different (3.7 hours versus 3.4 hours, F [1;568] = 0.59).

Types of Reading

Although the two groups reported spending approximately the same amount of time each week reading for their own pleasure, they differed considerably in the books, magazines, and newspapers that they preferred to read. The top two favorite magazines for the college-bound students were *Time* (reported among their favorites by 30 percent) and *Vogue* (15 percent); for the noncollege-track students, they were *Sports Illustrated* (19 percent) and *Seventeen* (16 percent). Table 10.7 summarizes the favorite magazines under a variety of broad categories. In addition to clear differences in the number of magazines the students in the two groups reported enjoying, there were differences in the most preferred types. Magazines that emphasize news or a combination of news and culture (e.g., *Time*, *New Yorker*, *Esquire*) dominated the lists for the college-preparatory students (83 percent of whom cited at least one magazine in this category); sports magazines dominated the list for the noncollege-track students (33 percent).

When asked about newspaper reading, 56 percent of the college-preparatory students and 64 percent of the noncollege-track students reported regularly reading the local newspaper; conversely, 52 percent of the college-preparatory students regularly read a national newspaper

Table 10.7

Types of Magazines Reported as Favorites by 5 Percent or More of the Students, Case-Study Schools

College Prep (n=337)		Noncollege (n=260)	
Type of Magazine	Percent	Type of Magazine	Percent
News and culture	83	Sports	33
Fashion	48	Fashion	29
Sports	23	News and culture	28
Teen	16	Black culture	26
Music and popular culture	16	Teen	23
Science	10	Auto	22
Black culture	9	Sex	7

(e.g., *New York Times, USA Today, Washington Post*), compared with only 23 percent of their noncollege-track peers.

Similar differences in taste were apparent when students were asked to list books and authors they found "personally significant." Ninety-one percent of the college-preparatory students had at least one personally significant book or author, and their responses echoed the curriculum structured by their teachers: Shakespeare and Hemingway led the list, and all of the authors mentioned by 5 percent or more of these students came from the high school curriculum (Table 10.8). Only 72 percent of the students in the noncollege stream, on the other hand, had a significant book or author to cite, and the two that were listed by 5 percent or more of the students were Judy Blume and Stephen King—neither of whom has become a significant part of the school curriculum.

Choosing What to Read

Students were also asked about the sources of help they used in finding books to read for pleasure. Their responses, summarized in Table 10.9, indicate that overall, students were most likely to rely on browsing or on other students for suggestions, followed by suggestions from their teachers, booklists, the school librarian, or the public librarian. Differences between the two groups of students continue to be evident, however, with the college-preparatory students seeking suggestions from a wider range of sources—in particular, they made more use of other students, their teachers, and lists of suggested readings.

Table 10.8

Personally Significant Authors Mentioned by 5 Percent or More of 12th-Grade Students, Case-Study Schools

Author	Percent
College Prep (n=337)	
Shakespeare	10
Hemingway	9
Faulkner	8
Salinger	8
Steinbeck	8
Dostoyevski	6
Fitzgerald	5
Noncollege (n=260)	
King	12
Blume	5

Table 10.9

Sources of Help in Choosing Books to Read, Case-Study Schools

Source	Percent of Students Indicating			Chi-Square (df=1)
	College Prep (n=336)	Noncollege (n=253)	All (n=589)	
Browsing	69	66	67	0.29
Other students	74	55	66	23.52***
Teacher	67	50	60	17.58***
Booklists	41	22	33	22.58***
Parents	30	23	27	2.98
School librarian	16	24	20	4.99*
Other	19	17	18	0.39
Public librarian	14	17	15	0.79

* $p<.05$
** $p<.01$
*** $p<.001$

The college-bound students in the present study correspond to the advanced 12th-grade students surveyed by Squire and Applebee (1968). The responses of the present group of students suggest some shifts in the rank-ordering of influences on book selection, with teachers and booklists (ranked first and third, respectively, in the earlier survey) falling off somewhat in influence, and school librarians slightly improving their position relative to public librarians (ranked 7th and 6th, respectively, in the earlier survey). These changes may be related to gradual improvements in school library services, and a decline in attention to guided individual reading programs as part of English instruction.

Summary

Reports on library resources available to support the program in literature suggest that school library collections have been strengthened over the past 25 years, but that considerable room for improvement remains. Less than half of the public school English teachers in the present study rated their school library as an "excellent" resource for the teaching of literature.

Teachers' ratings of the library were related most directly to the size of the library collection and to the availability of specific titles. Ratings were lower for libraries that restricted access to some materials, and higher for those where the library staff met regularly with the English department to coordinate use of materials. Computer and media

resources, though part of the majority of library collections, were not related to teachers' ratings of the library's usefulness.

Libraries were used most frequently for research papers and for films or videotapes; surprisingly, they were used much less frequently to encourage wide reading or as part of individualized reading programs, though such uses increased in schools where the teachers rated the library collection more highly. The majority of the teachers supplemented resources available in the school library with a classroom book collection, particularly in the junior high/middle school grades.

When librarians were asked for suggestions for broadening the curriculum to include a better representation of women and minorities, they offered a varied list of authors. It is perhaps revealing of how much collections need to be broadened, however, that the three authors with titles that we had specifically asked about on the library checklist were available in fewer than half of their libraries.

Noncollege- and college-preparatory students differed significantly in their reading preferences and library usage. Both groups made regular use of the school library and spent about the same amount of time each week reading for their own pleasure, but college-preparatory students read more for homework, used the public library more regularly, and favored books, magazines, and newspapers that were closer to those likely to be valued in the school curriculum.

Note

1. Responses to both questions on media resources showed significant differences between samples of schools, $p < .01$.

11 Conclusion

The overall impression of literature instruction that emerges from the present series of studies is one less of confusion than of complacency: During the past two decades, goals for and approaches to the teaching of literature have been taken for granted rather than closely examined. This chapter reviews the results that have been presented and some of the issues that they raise.

Selections for Study

As noted in earlier chapters, one of the most vocal of recent debates in the teaching of literature has focused on the selections for study. This debate has at least two different dimensions: One dimension reflects a polarization between those who want to ensure that all students are introduced to a common Western cultural heritage and those who want to legitimize a much wider selection of traditions, including more works by women and by members of nonwhite minorities. The second dimension reflects a tension between the use of difficult works of some substance and the use of simpler and more accessible texts. In the heat of debate, these two dimensions are sometimes fused, with works of substance being assimilated into great works of the Western tradition, and simpler, more accessible texts becoming synonymous with works from alternative traditions. But that fusion is wrong and misleading; there are both works of substance and works of lesser depth in any literary and cultural tradition that we choose to examine.

The data gathered in the present series of studies suggest that the selections chosen for study in American middle and secondary schools are neither as inappropriate as many critics would have us believe nor as well-chosen as we might want them to be. Rather than a wholesale abandonment of the past, the literary traditions reflected in the authors whose works are selected for study have been remarkably resilient since English coalesced as a school subject at the end of the 19th century. Shakespeare, Steinbeck, Dickinson—the list of most widely read selections is hardly a radical lot, nor are the works by these authors too

trivial to challenge the students who are asked to read and discuss them.

There have been changes in the curriculum during the past 30 years, however, particularly among the short story, poetry, and nonfiction selections. In the anthologies designed for high school literature courses, these selections have expanded to include a somewhat greater proportion by women and by nonwhite minority authors. At the same time, there has been some reduction in the amount of "miscellany" and "ephemera" about which Lynch and Evans (1963) complained so bitterly in their analyses of anthologies available in 1961. Compared with the anthologies Lynch and Evans examined, anthologies today place greater emphasis on literature of the past than on more contemporary selections, and there is a greater degree of agreement on the authors and titles that are included across series produced by different publishing houses.

At the same time, however, the changes that have taken place in the curriculum have hardly been sufficient to reflect the multicultural heritage of the United States. Of the selections teachers reported using, only 21 percent represented works by women, and 16 percent, works by nonwhite authors. Novels and plays were particularly limited in the range of traditions represented, in teachers' and department chairs' reports as well as in the selections included in the literature anthologies.

Numbers alone do not resolve the issue of the proper balance in selections, or of whether the curriculum is successfully addressing issues of multicultural education. Also important is how selections from different traditions are treated, and how they are related one to another. The most prevalent approach at present seems to be treating the curriculum as a kind of mosaic, but it is a mosaic within which works from alternative traditions continue to be poorly integrated rather than well-assimilated into an overall pattern. In a few cases, the ways these works are treated exacerbate stereotypes rather than overcome them—as when African selections are contextualized only as "primitive" or when Hispanic literatures are represented only by works from the *barrios* of the Southwest.

There seem to be two related difficulties in broadening the selections for study. One is simply that teachers, for the most part educated in what are still relatively traditional college English programs (Harris, 1988; Huber & Laurence, 1989; Lawrence, 1988; Waller, 1986), are not particularly familiar with the alternative traditions of women's literatures, African American literatures, Hispanic literatures, Asian literatures, or Native American literatures—to name but some of the possibilities for inclusion in the curriculum. Being unfamiliar with these traditions, teachers are uncertain about which authors and titles

to teach, how to judge their literary quality, and how to relate them to other titles in the curriculum. The second problem is directly related to this last point: New titles have been assimilated into the existing curriculum framework, with little serious rethinking of whether that existing framework is an appropriate and effective one for dealing with the issues that a more varied curriculum may introduce. Chronological courses dominate in the British, American, and world literature sequences, for example, but simply aligning different literary traditions on a common chronology may miss important parallels and create some quite incongruous pairings. (Consider, for example, the relationships and discontinuities—both thematic and chronological—among the literatures of revolution in Europe, North America, and South America.) The way in which a literature course is organized has a strong influence on which selections are chosen for inclusion, as Lynch and Evans (1963) argued 30 years ago in rejecting chronologically organized courses. Development of a successful multicultural curriculum in literature is unlikely to happen without some serious reexamination of the traditional organization of the curriculum as a whole in each of the middle and high school grades.

Literature Instruction

Instruction in literature as it emerges in these studies is a relatively traditional enterprise. The typical lesson is a mixture of seatwork, in which students focus on "what is happening" in the works they are asked to read, and teacher-led whole-class discussion that tries to meld their individual understandings into an acceptable, commonly agreed upon whole. In a pattern that owes much to New Critical traditions, discussion usually is tied quite closely to the individual text and the ways in which the text "works" to convey an author's meanings. In some classes, this leads students into thought-provoking engagement with the text and with one another; in many others, it turns literature into an exercise in puzzle-solving, in which the task for the student is to find the meaning that the teacher sees hidden there.

Another of the legacies of the New Critics' concern with the characteristics of individual texts is a literature curriculum that is dominated by the study of genres. In Grades 7, 8, and 9 (and often in Grade 10), that dominance is overt, with study organized into large units on, for example, The Short Story or The Drama. In American, British, and world literature courses, concern with genre usually resurfaces at the level of subsections within larger units focusing on a chronological period.

The techniques and approaches that teachers favor are an eclectic mix that reflects a simultaneous concern with student- and text-centered goals. However much the professional literature may term these approaches as being in opposition to one another, in practice they coexist in the great majority of classrooms (over 90 percent of the teachers in the present series of studies rated *both* sets of goals as at least somewhat important in their teaching).

Neither the large-scale surveys nor the observations of classrooms in schools with excellent programs in English revealed much teaching that reflects truly student-centered philosophies of teaching and learning. Small-group work, creative dramatics, even writing assignments that encourage students to develop and defend their own interpretations were relatively rare. In contrast, study guides, comprehension questions, and a focus on the authors' meanings were quite prevalent.

What Counts as Knowing

Classroom emphases are reflected not only in teachers' choice of textbooks but also in the kinds of performances that are assessed and graded. A surprisingly high proportion of the questions that are asked in the popular anthology series are formulated to assume a single correct answer, rather than to encourage students to develop and defend a well-grounded interpretation of their own. Similarly, the great majority of questions that are asked about literary passages on standardized tests of all sorts require relatively basic comprehension skills, and differ little if at all from the questions that would be asked about informational texts. To the extent that there is something unique about the ways in which good readers approach and evaluate literary selections, that uniqueness is ignored in the ways knowledge of literature is customarily assessed and rewarded.

Public and Private

In examining the teaching of literature, the present series of studies looked separately at traditions of instruction in public, Catholic, and independent school contexts. Although a few differences were apparent, the most surprising finding to emerge from these separate views was how similar both content and methods of instruction in literature appear in these different types of schools. In general, teachers in these schools select the same selections for study, work from the same anthology series, and value the same outcomes.

The differences that do emerge seem as much a reflection of teaching conditions and teachers' perceptions of their students as of any profound difference in orientation. The independent schools were generally much smaller, with better teaching conditions; the Catholic schools were also smaller than the public schools, but teaching conditions were about the same. Teachers in Catholic and independent schools were more likely than those in public schools to cite community support as a particular strength of their programs, and they were also more likely to praise the quality of their students. In the independent schools, the teachers were slightly less likely to have majored in English (perhaps due to multisubject teaching assignments) and had fewer years of teaching experience than their public school counterparts; the Catholic school teachers also had fewer years of experience, and were somewhat less likely to have gone beyond a master's degree.

In their approaches to instruction, the independent school teachers were somewhat less familiar with and perhaps less receptive to recent initiatives in the teaching of English (such as process-oriented writing instruction or reader-response approaches to literature). The Catholic school teachers, on the other hand, were more responsive to these initiatives in the teaching of writing and literature. Compared to public school teachers, they report more influence from reader-response theories and less knowledge of process-oriented writing instruction. Sitting outside the state system of education, teachers in Catholic and independent schools reported less concern with state and district curriculum guidelines and more reliance on decisions at the classroom or department level; they tended to rate their departmental curriculum guidelines as more important than did teachers in the public school samples.

Perhaps more important, compared to public school teachers, those in Catholic and independent schools reported assigning slightly more reading and slightly more writing to their students each week. Concomitantly, they were less likely to have students complete study guides or worksheets as an accompaniment to the reading they did assign. Though the differences were small, they reinforce popular stereotypes of Catholic and independent school English programs as being more academic and more rigorous than are English programs in public schools. Given the concomitant differences in communities served, school size, and school climate, these differences do not seem substantial enough to serve as guideposts for major reform.

Outstanding Schools

Three groups of schools in the present series of studies were singled out as unusually successful on one or another criterion: These included

schools that had consistently produced winners in the NCTE Achievement Awards competition, schools that had been designated as Centers of Excellence in English by NCTE, and schools that were selected on the basis of their local reputations for excellence in English. Although there were some differences among them, the schools in the three groups differed from random samples of public schools in systematic ways.

Perhaps the defining difference between these schools and schools in general was the availability of resources. Disproportionately (though not exclusively) suburban, the excellent schools had teachers with more years of experience and more years of graduate training in the teaching of English, more adequate library resources, more class sets of books for the English program, and more resources for duplicating selections that were not available in their textbooks. At the same time, they were more likely to cite community support, the level of resources available, teaching load, and the quality of their student body as particular strengths of their English programs.

Given these generally favorable conditions, the English departments in these schools were characterized by a high degree of professionalism and by an emphasis on academic achievement. Compared with teachers in the random sample of public schools, teachers in these schools were also somewhat more responsive to recent movements in the teaching of English: They were more aware of and more likely to have been influenced by recommendations for process-oriented writing instruction, and were somewhat more likely to cite reader-response approaches as being important in their teaching of literature (particularly in the schools designated as Centers of Excellence). Concomitant with their knowledge of recent initiatives in writing instruction, they were more likely to emphasize prewriting activities and to require multiple drafts when asking students to write about the literature they had read. Similarly in their teaching of literature, they were more likely to use anthologies as a supplement to rather than as the core of their literature program, were less likely to rely on study guides or worksheets, and were more likely to engage students in small-group discussions of reading assignments. Overall, they required somewhat more reading and writing from their students each week.

All of these differences, however, like those in the samples of English programs in Catholic and independent schools, represented differences in degree rather than in kind from the programs available in the representative sample of public schools. And most of the differences in degree represent the advantages that befall education in communities that can afford to hire more experienced and better educated teachers, provide reasonable teaching conditions, and provide adequate instruc-

tional materials. However much we might wish it, however, they do not provide a blueprint for fundamental educational reform.

Ability Grouping

In recent years, we have seen an increasing chorus of questions about the effectiveness of ability grouping in English and other subjects. Rather than leading to more effective teaching, the critics have charged, ability grouping has negative effects on the achievement and motivation of lower achieving students without benefiting higher achieving students. From the opposite perspective, opponents of mixed-ability grouping have argued that tracking allows the teacher to plan activities and materials that are more appropriate to the students, and that mixed-track classes are harder to teach than tracked classes.

Reports from teachers in the representative sample of public schools indicated that some 39 percent of their classrooms contained students at different ability levels—a noticeably higher proportion than in the other samples studied. Some of these classes were in schools that have eliminated tracking by ability; some represented small schools with too few students to group by ability; some occurred in schools with elective programs in which students were grouped by interest rather than by ability; and some were the "untracked" middle in schools that also offered special courses for honors students and for those needing remedial help.

Teachers' descriptions of their goals and approaches with these mixed-ability classes suggest they were treated more as "average" classes than as classes requiring significant rethinking of instruction. Across the many different aspects of instruction examined here, teachers' descriptions of their mixed-ability classes almost always fell in between their descriptions of noncollege- and college-preparatory classes. Thus mixed-ability classes read less literature and had more language study than the college-preparatory classes, but had more literature and less language study than the noncollege-bound classes.

Surprisingly, there was little evidence that teachers were adopting particular instructional techniques to help them deal with the range of ability in mixed classes. Teachers in these classes were not significantly more likely to use small groups, to incorporate individualized reading, to emphasize process-oriented writing instruction, or to provide individual comments on students' writing about literature, for example—all techniques that might reasonably be expected in an attempt to provide more individualized instruction within a mixed-ability context. Two of the few real differences in approach that teachers reported for

these classes involved a greater emphasis on project work, and also on quizzes—a contrast that highlights the overall ambiguity that teachers seem to feel about heterogeneous grouping.

The relative lack of change in approach for mixed-ability classes is disappointing, since the perceived range of ability would seem to make such classes an ideal testing ground for recent student- and process-centered approaches to instruction. On the other hand, the diverse institutional contexts for these classes may be masking more innovative approaches by a subset of teachers who are teaching mixed-ability classes out of a philosophical commitment rather than institutional necessity. That the "typical" classroom has made little adjustment says nothing about the conditions of effective instruction.

Toward a New Curriculum in Literature

Mixed-ability classes, outstanding school programs, private school traditions—all are contexts that some have turned to in order to find a clearer vision of an effective literature program. Yet results of the present series of studies suggest that these alternative contexts are more notable for their similarities than their differences. The present series of studies suggests that, rather than taking our cues directly from these alternative contexts, we need to completely rethink the bases of our programs in literature.

The most fully developed alternative models for language arts instruction to be offered in recent years have been based on constructivist theories of language use and language development. Constructivist approaches have a variety of roots, with related frameworks emerging in fields as seemingly diverse as linguistics, psychology, history of science, sociology, and philosophy (on constructivist theories, see Applebee, 1991; Langer & Applebee, 1986). What scholars in this tradition share is a view of knowledge as an active construction built up by the individual acting within a social context that shapes and constrains that knowledge, but does not determine it in an absolute sense.

Constructivist theory involves an important shift in what counts as knowledge, and by implication what should be taught in schools. From a constructivist perspective, notions of "objectivity" and "factuality" lose their preeminence, being replaced by notions of the central role of the individual learner in the "construction of reality" (Berger & Luckmann, 1966). Instruction becomes less a matter of transmittal of an objective and culturally sanctioned body of knowledge, and more a matter of helping individual learners learn to construct and interpret

for themselves. There is a shift in emphasis from content knowledge to processes of language and thought, processes that are shaped by a given cultural community and which also help students become part of that cultural community. The challenge for educators is how, in turn, to embed this new emphasis into the curricula they develop and implement.

In the English language arts, constructivist frameworks have been particularly appealing to scholars who have emphasized the skills and strategies that contribute to ongoing processes of language use.[1] Rather than treating the subject of English as a subject matter to be memorized, a constructivist approach treats it as a body of knowledge, skills, and strategies that must be constructed by the learner out of experiences and interactions within the social context of the classroom. In such a tradition, understanding a work of literature does not mean memorizing someone else's interpretations, but constructing and elaborating upon one's own within the constraints of the text and the conventions of the classroom discourse community.

The conversations that take place within this classroom community are themselves framed within larger, culturally constituted conversations that take place across space and time—conversations about meaning and significance, about the nature of good and evil, about youth and aging, about gender roles and racial stereotyping, about canonicity and representativeness, among many others. Through their participation in the more limited conversations of the classroom, students learn how to enter effectively into the broader cultural conversations, to make their own contributions to society's ongoing dialogue about literature, the arts, science, history, and mathematics, as well as to enrich their understanding of the human condition. Reconstruing curriculum as a domain for culturally significant conversations, rather than as a body of skills and content to be imparted, has the potential to revitalize what takes place within our literature classrooms, as well as to open them up to a range of texts more representative of American society as a whole (Applebee, 1993).

Teachers' goals for the teaching of literature as revealed in the present studies seem caught between constructivist and earlier traditions. On the one hand, there is considerable concern with text-centered goals that are partly a legacy of New Critical techniques and partly a legacy of skill-oriented instructional approaches. On the other hand, there is also considerable emphasis on student-centered goals and on the critical frameworks offered by reader-response criticism. These goals are more in keeping with a constructivist framework for teaching and learning, though as currently implemented, they seem more closely related to

earlier traditions of concern with students' motivation and "personal growth"—neither of which are necessarily constructivist.

The traditional teacher-centered classroom reflected in the results of the present study offers an effective means of conveying a large body of information in a relatively short period of time. It is not a particularly effective or efficient framework for instruction within a constructivist framework, however. Rather than helping students develop their own strategies and approaches to reading literature, the teacher-centered classroom is much more likely to stress shared interpretations and group consensus. It is also likely to rely upon discussions in which some or all of the students are invited to respond to the teacher's questions, rather than upon discussions that engage each student in an extended exploration of his or her own ideas, developing them in the context of comparing them with others' views. (Note that the quarrel here is *not* with class discussions, nor is it with instruction centered around shared experiences of books; it is with the presumption that such experiences should *begin* from the teacher's knowledge of correct interpretations, toward which everyone should be led.)

The patterns of instruction revealed in the current studies reflect an English classroom divided against itself. When teaching writing, teachers are more likely to emphasize the development of students' meaning-making abilities. Even if not fully accepted, process-oriented approaches to writing instruction are at least widely understood. When teaching literature, on the other hand, teachers' focus on the students' meaning-making is likely to stop after an initial emphasis on developing motivation and interest. At that point, a focus on the text, with the attendant concern with common interpretations—the "right answers" of literary study—comes to the fore.

If we are to shift the emphasis in instruction from the teacher and the text toward the student and the process of understanding, then we need a much clearer set of theoretical principles to guide instruction. Recent developments in literary theory have, for the most part, ignored pedagogical issues, and teachers in the present series of studies found little in current theory to revitalize their instructional approaches. Instead, when planning their curriculum and day-to-day instruction, they rely on traditional organizational devices such as genre, chronology, and themes, on reader-response theory to foster student involvement, and on New Critical approaches to provide techniques for the study of individual texts. Though teachers make a practical compromise with these two traditions by drawing on both, the resulting eclecticism produces tensions and inconsistencies within the classroom rather than

a coherent and integrated approach to the teaching and learning of literature.

What is lacking is a well-articulated overall theory of the teaching and learning of literature, one that will give a degree of order and coherence to the daily decisions that teachers make about what and how to teach. Such a theory is needed to place the various critical traditions into perspective, highlighting the ways in which they can usefully complement one another in the classroom, as well as the ways in which they are contradictory. What text should we choose? How should we decide what questions to ask first about a literary work? How should a student's response be followed up? What kinds of writing about literature will lead to the development of more comprehensive interpretations? What does a "good" interpretation consist of? Questions such as these need to be revisited within a more comprehensive theoretical frame.

Relatively well-established constructivist traditions within the teaching of writing and reading have begun to provide such frameworks for those aspects of the English language arts. However, the teaching of literature has, until recently, remained largely outside of recent movements in those fields. One of the most comprehensive attempts to develop such a framework for the literature curriculum has been carried out by Judith Langer (1990, 1991, 1992) and her colleagues at the Literature Center. In a series of studies, they have been reexamining the process of understanding from the reader's point of view, and then using the results of that examination to rethink how literature instruction can best support students' efforts as they learn to become more effective readers. Such careful examination of the processes of teaching and learning is a necessary first step to articulating the principles of an effective constructivist framework for teaching and learning.

A Janus Look

The teaching of literature as we know it is only about 100 years old, having entered the schools in the late 19th century. Some aspects of literature instruction have remained remarkably constant, even as instruction has been reshaped in light of new demands on schools in general and on teachers of English in particular. From the beginning, literature instruction has constituted the central part of the teaching of English, the core around which other components are orchestrated. From the beginning, it has focused on a body of major texts that get reconfigured around themes, genres, or chronology, but that continue to play an important role in teachers' conceptions of the curriculum.

From the beginning, instruction has consisted primarily of whole-class discussion focused on these major texts. And from the beginning, literature instruction has been justified for its contribution to other objectives (mental discipline, vicarious experience, reading skill) rather than for any particular, unique contribution that the study of literature may make in its own right.

As we begin a second century of teaching literature, it is time we examine these enduring characteristics of literature instruction, asking ourselves which are appropriate and essential, and which have continued only because they have remained unexamined. I believe we are finally moving to a point where we can state the values of a literary education more clearly and forcefully, in terms that will justify just as much attention to literary study as our nation periodically invests in math, science, and "basic" literacy skills. And I also believe that in making that statement, we will provide the rationale for more carefully considered choices from among the many competing approaches to teaching and learning that are now manifest in our school programs.

Note

1. Though constructivist theories and process approaches have been closely linked, they are not identical. Process approaches have also been associated with earlier "personal growth" models, and with stage models that have little to do with constructivist theories of knowing.

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Appendix 1
Methods and Procedures, Studies One through Four

Chapter 2 provides a brief overview of the four studies discussed in this report. This appendix provides details of the methods used in all four studies, including information about sampling, instrumentation, and analyses of data.

Study One: Case Studies of Schools with Local Reputations for Excellence in English

The first study explored the teaching of literature in schools with local reputations for excellence in the teaching of English. Case studies were carried out in 17 schools in diverse communities throughout the United States; the schools were selected on the basis of local reputations for excellence in the teaching of English.

Observers

The data gathering was conducted in ten communities across the country, selected for their diversity in geographic location, size, and racial and ethnic background. In each community, a faculty member at a local university was asked to coordinate data collection. These faculty members all had particular interests in the teaching of high school English. They were responsible for coordinating the school contacts, visiting the schools, and sending the resulting materials on to the Literature Center for cross-site analyses.

The second observer at each school was an outstanding teacher from a school that was not part of the study's sample. This teacher was selected on the basis of experience, knowledge of the teaching of English, and professional involvement, in order to provide a teacher's view throughout the observations and write-up of results at each site.

The observers included: Ellen Anderson, Kathleen D. Andrasick, Rita Brause, Ann Bayer, James L. Collins, Dale Dassonville, Dan Donlan, Russel K. Durst, Judith L. Johnson, James D. Marshall, Robert A. Merrill, Suzanne Miller, George E. Newell, Linda D. Scott, Elaine B. Singleton, Michael W. Smith, William L. Smith, Joseph E.

Strzepek, Priscilla M. Tortorella, Patricia Tracy, Lloyd Daniel Walker, Jr., and Brooke Workman. Their collective expertise and wisdom made this study possible.

Schools

Based on discussion with local educators, 20 schools were selected on the basis of their reputations for overall excellence in the teaching of English. Although the selections were made with the knowledge that the study would be focusing on the teaching of literature, the assessment of reputation was based on all aspects of the English program, not just on excellence in the teaching of literature. Whenever possible, two schools serving different populations (e.g., urban/suburban) were selected in the geographic area surrounding each of the selected communities. In three communities, either a suitable second school was not found or access could not be arranged in time for participation in the study. This left a final sample of 17 schools.

The 17 schools included 2 from California, 1 from Hawaii, 2 from Kentucky, 2 from Illinois, 2 from Iowa, 3 from New York, 2 from Ohio, 1 from Pennsylvania, and 2 from Virginia. Six of these schools served inner-city students; 7 were suburban; 4 were small town or rural. They ranged in size from 400 to 4,500 students, and had English departments that ranged from 3 to 29 teachers.

Instrumentation

A variety of instruments was developed to provide different perspectives on the English program. These included:

Department head interview. This was an open-ended interview schedule containing questions designed to provide an overall view of the English department, curriculum structure and sequence, available resources, departmental examinations, special strengths, and areas in need of improvement from the department chair's point of view. The interview was administered jointly by the two visitors.

Department head questionnaire. This structured questionnaire gathered background information about the department and program to supplement the more open-ended information gathered during the department head interview. It was completed by the department head and returned to the observers.

Teacher questionnaire. This questionnaire was left with all English teachers at the beginning of the two-day visit and collected at the end. It contained a variety of structured as well as open-ended questions about preparation for teaching literature, teaching practices, and goals for instruction.

Teacher interview. This open-ended interview schedule was administered to eight English teachers in each school, chosen in conjunction with the department chair. The teachers were chosen for their strengths, and to represent the diversity of interests and approaches within the department. Each visitor administered four of the interviews. Questions focused on goals of a specific literature course, formal and informal assessment procedures, materials used, teaching techniques, writing about literature, perceived strengths of the program, and areas in need of improvement from the teachers' points of view.

Log of class activities and summary of classroom observation. This set of instruments contained an open-ended log for recording the nature and duration of activities during classroom observations, and a summary page for recording emphases on the different components of English instruction, types of literature observed, and approaches to instruction. Eight classes were observed in each school, selected on the recommendation of the department chair to reflect the strengths and diversity of approaches within the department. In order to establish consistency between the observers, one class was observed by both visitors.

Librarian's questionnaire. This questionnaire was left with the librarian at the beginning of the school visit and collected at the end. It contained a variety of structured and open-ended questions about library size, usage, funding, and coordination with the English department.

Checklist of library titles. This checklist contained the titles of 48 books, some of which had been listed in previous surveys and some of which represented contemporary or possibly controversial titles. One observer checked the availability of each title against the library card catalog listings.

Student reading questionnaire. This questionnaire was administered by school staff to one class of noncollege-bound and one class of college-bound 12th-graders. The questionnaire's mix of structured and open-ended questions asked about independent and assigned reading, reading preferences, and library usage.

Procedures

Initial school contacts were made by each team of observers during the spring of 1988. Usually, this involved explaining the study and obtaining permission from the superintendent, the principal, and the department chair. These contacts stressed that the study was concerned with describing the current state of literature instruction in a small sample of schools with local reputations for outstanding programs in English. During the school visits, letters were distributed to participating faculty and students, again describing the general goals of the study

and emphasizing that participation in all parts of the study was voluntary.

Each team of observers received a packet that contained a complete set of materials for each school visit. These materials included general information about the study as well as copies of the instruments and instructions for their use. A generic schedule for a two-day visit was provided, and is reproduced in Appendix Table 1. This was adapted at each site to fit the particular organizational structure of each school.

Completed questionnaires were returned to the university faculty member coordinating each visit, who then returned the materials to

Appendix Table 1

Schedule for School Visits, Study One

FIRST DAY		
Period	Visitor #1	Visitor #2
Home room	Check in with department head; leave teacher questionnaire in mail boxes	Check in with department head; arrange for student reading questionnaire to be distributed to one class of advanced 12th graders and one class of noncollege bound students
1	Department Head Interview	Department Head Interview
	Ask that department head questionnaire and survey of book length literary works be completed later.	
2	Observe 1 class	Interview one teacher
3	Observe 1 class	Observe 1 class
4	Interview one teacher	Visit library; leave librarian questionnaire; complete book checklist
	Lunch	Lunch
5	Interview 1 teacher	Interview 1 teacher
6	Observe 1 class	Observe 1 class
After School	Meet with English department if they wish, to answer questions about the study; encourage completion of questionnaires and copying samples of student writing about literature. Pick up student questionnaires.	
SECOND DAY		
1	Observe 1 class	Interview teacher
2	Interview teacher	Observe 1 class
3	Observe 1 class	Observe same class
4	Interview teacher	Interview teacher
Lunch	Pick up teacher questionnaires	Pick up librarian and department head questionnaires, survey of book-length works
Afternoon	Courtesy visit to department head Complete summary of visit to school	

the Literature Center for cross-site analyses. Each observer also completed an overall summary of impressions of each school. These summaries provided valuable insight into the high points and low points of each visit.

Data

In addition to the interviews and questionnaire responses from the 17 department heads and librarians, the data available for analysis included 120 sets of classroom observations, 200 teacher questionnaires, 120 teacher interviews, 590 student reading questionnaires, and 33 observer summaries of reactions to the schools. About half of the data were collected in structured formats that allowed direct tabulation of responses; the remainder allowed open-ended responses that were analyzed to capture patterns of response across respondents. The observer reports were similarly analyzed for patterns across schools, but they are also quoted directly to reflect the tenor of the observations and the special strengths and issues that emerged during the observations.

Study Two: Survey of Required Book-Length Works

This survey replicated Anderson's (1964) study of required texts in national samples of public, Catholic, and independent schools.

Instrumentation

The survey instrument used by Anderson (1964) was addressed to department heads and consisted of a request to list "for each grade in your school the major works of literature which all students in any English class study." Additional examples were given of works to be listed (novels, full-length plays, book-length poems, complete volumes of essays by a single author, complete volumes of short stories by a single author, and full-length biographies and autobiographies), as well as of works not to be listed (anthologies, selections from longer works, abridgments of longer works, retellings of original works, one-act plays, poems shorter than book length, single essays, single short stories, anything less than a complete book). For each grade level, space was then provided for listing each work, including author, title, and number of classes studying the work. The survey also asked for the total number of English classes and total number of students taking English at each grade.

For the present survey, we used the same instructions and requested the same information in the same format. In addition, we asked for

information on the assignment of works to tracks (specified as advanced, average, lower, or mixed groups), and on the number of students and classes reading each work in each track.[1] A final section was added at the end of the survey asking for information on the student body (percent of minority students, percent of entering students who graduate, and percent of graduates going on to college).

Sample Selection

Four samples of schools were constructed with the help of Market Data Retrieval, Inc., to parallel the samples in the Anderson (1964) study: (1) public schools, Grades 7–12; (2) independent schools, Grades 9–12; (3) Catholic schools, Grades 9–12; and (4) urban public schools, Grades 7–12, from communities of 100,000 or more.

To keep the samples parallel with those drawn by Anderson, the Catholic and independent school samples were selected by choosing every *n*th school from the universe of schools containing at least Grades 9–12. The public school samples, on the other hand, were drawn from two universes of schools in order to better reflect their diverse patterns of grade-level organization: those containing Grade 12 and those containing Grade 8. Anderson also drew separate junior and senior high school samples, pairing them to achieve complete Grade 7–12 units. In the present study, schools were not paired, but estimates of the total number of schools requiring a given title at any grade were adjusted for variations in the number of schools represented at each grade level. (Anderson originally used paired schools because of concerns about titles that might be required at more than one grade level; in fact, this turned out to be a non-issue, with less than one percent of the schools reporting any titles required at different grades within the same school. Similar within-school results were found in the present

Appendix Table 2

Response Rates, Study Two

Sample	Sample Size	Schools Responding	
		Number	Percent
Public Schools			
Regular follow-up	1426	288	20.2
Intensive follow-up	65	49	75.4
Total Public	1491	322	21.6
Urban Schools	285	55	19.3
Independent Schools	400	86	21.5
Catholic Schools	390	80	20.5

survey.) Again following Anderson's procedures, in each case every *n*th school was chosen from the appropriate list of the total population of schools, with *n* chosen to yield the target sample size. Duplicates (arising from overlaps among the populations sampled) were eliminated with replacement during the sampling process.

Information obtained on each school in the sample included school size, type of community, region of the nation, and average per pupil expenditures on instructional materials. We also obtained the name of the current department chair, so that the surveys could be addressed to the department chair by name.

Conducting the Survey

To obtain the highest response rate possible, the survey was conducted in several stages. Following an initial mailing in March 1988 to all schools, nonrespondents received two follow-up mailings at four-week intervals. Because response rates in the original Anderson (1964) survey were low, a random sample from the public school sample was also selected for more intensive follow-up. For this sample, those who had not responded after the second mailing were contacted by telephone to inquire about reasons for nonresponse, and to ask again for cooperation in completing the survey. Responses from this subsample were thus available to determine the extent to which nonresponses were biasing the overall results.

Response Rates

Appendix Table 2 summarizes the number of respondents and response rates for the various populations. Overall, the response rate was 21.2 percent, distributed evenly across the various main samples. The response rate for the 65 schools designated for intensive follow-up, however, was 75.4 percent. Breakdowns by type of community and region indicated that schools in urban centers were somewhat less likely to respond (19 percent) than were those from suburban (22 percent) or rural (23 percent) areas, and that those from the Southeast (18 percent) and West (19 percent) were less likely to respond than those from the Northeast (21 percent) and Central (26 percent) regions. These patterns of response parallel those in the Anderson (1964) study, although overall response rates are lower (for public schools, 21.6 percent compared with 30 percent in Anderson's study).

Other comparisons between known characteristics of the responding and nonresponding schools in the main samples indicated that there were no significant differences in school size or in per pupil expenditures

on instructional materials between those that responded and those that did not.

Intensive Follow-Up Sample

From the original public school sample of 1,491 public schools, 65 were chosen for intensive follow-up to allow us to estimate the bias introduced by the low response rates that occurred both in the original Anderson (1964) study and in the replication. Fifteen of these schools (23.1 percent) responded to the initial round of the survey; telephone calls to the remaining 50 schools suggested a number of factors that influenced the response rate. These included district policies that required all research activities to be previously screened by the district office; the press of other activities, particularly late in the school year; and an uneasiness that the study might be part of an attempt by the U.S. Department of Education to develop and impose a national curriculum of "classic" texts. (The latter concern was apparently fostered by our cover letter, which pointed out that the Literature Center was sponsored by the Department of Education.) One substantive problem raised by respondents in the follow-up study related to the availability of the information requested: Some departments did not have comprehensive lists, by track, of the materials that students were being asked to read, and did not have time to compile them for us.

As a check on the bias introduced by the nonrespondents, results from the intensive follow-up sample were separately compiled. This allowed us to look separately at the titles required in the 288 public schools that responded to the initial surveys, and in the 34 schools (Grades 9–12) that responded only after the telephone follow-up. (The overall response rate for the intensive follow-up sample was 75.4 percent, representing 15 schools that responded initially and an additional 34 schools that responded after the follow-up telephone calls.) To estimate the extent of bias introduced by the low response rates, we calculated a Pearson correlation between the percent of schools requiring each of the 194 titles required by 5 percent or more of the schools in either sample. The overall r was .94, reflecting a high degree of similarity in responses in the two samples. Correlations by grade level were also high: .86 for Grade 9, .90 for Grade 10, .92 for Grade 11, and .87 for Grade 12.

Approaching the problem in a different way, z-scores were used to compare the number of schools requiring each title as estimated from the two samples (the main sample, with a response rate of 21.6 percent, and the sample receiving intensive follow-up, with a response rate of 75.4 percent). For the titles required in 30 percent or more of the schools, there were no significant differences in the proportion of

schools requiring that the title be taught ($p < .05$); of those required in 10 percent or more, only one differed significantly (*Billy Budd*, which was required in 14 percent of the main sample and 33 percent of the follow-up sample). The stability in results in the intensive follow-up study foreshadows considerable stability across independent samples in the study as a whole.

Although the response rate for the main samples in this study was not ideal, these comparisons led us to believe that the bias introduced by the nonrespondents was relatively small. Because there were few differences in the proportion of schools requiring each title in the regular follow-up sample (with a response rate of 20.2 percent) and the intensive follow-up sample (with a response rate of 75.4 percent), results from the two samples were pooled for the remainder of the analyses discussed in this report.

Data

In order to develop an accurate picture of the titles that were required in various samples for different groups of students, all of the responses had to be carefully checked and verified before being entered into a comprehensive computer database. Inaccuracies in titles and authors were common and had to be resolved using *Books in Print* and library catalog listings in order to ensure that slight variations in wording or spelling did not lead to the same title being treated as different during the analysis. For each school, every title and its author was entered separately at each grade level for which it was cited.

Each selection in the database was further coded to reflect its genre, the year in which it was written, the national literary tradition represented by the author, and the author's gender and race/ethnicity. Information on the author was obtained through standard library reference listings (e.g., encyclopedias, *Contemporary Authors*, literary histories). The same procedures were used to describe each of the selections in Anderson's extensive lists, so that changes over time could be accurately described.

Using the computer database, lists were compiled summarizing the relative popularity of the titles and authors reported by the schools. For titles, relative popularity is expressed as percentages of schools requiring that at least some students read the titles. For authors, relative popularity is expressed as the cumulative percentage of schools requiring each title; in this case, a popular author (e.g., Shakespeare) may total more than 100 percent. In both cases, when a particular title or author is repeated at another grade level within the same school, it is included in the grade-level totals but is included only once in the overall total.

Thus the totals given for "all schools" are sometimes less than the sum of the percentages at each grade level.

Study Three: National Survey of the Teaching of Literature

The third study examined the teaching of literature in nationally representative samples of public schools, award-winning schools (Achievement Award schools and NCTE Centers of Excellence), and independent schools (Catholic, independent). The five samples of schools are described below:

Public Schools. A random sample of approximately 450 public secondary schools was drawn to be representative of schools across the nation. The sample was stratified by size and by level. (For level, sampling focused separately on schools that included Grade 7 and schools that included Grade 12, in order to ensure representation of the middle and high school grades across the variety of ways public schools are organized.) Sampling fractions were proportional to enrollment. This ensured that small schools, which are relatively many in number but which reflect the educational experiences of relatively small proportions of teachers and students, would not be overrepresented in the results.

Achievement Award Schools. The first sample of award-winning schools consisted of schools that had consistently produced winners in the NCTE Achievement Awards in Writing program. The Achievement Awards program honors students rather than schools, on the basis of writing samples evaluated by state-level panels. For the present study, all schools that had had winners in at least four of the previous five years were selected by tallying winning schools each year from the published lists of student winners. After schools that had merged or closed were eliminated, 94 schools were left in this sample. The Achievement Award schools were predominantly public, but included some Catholic and independent schools.

Centers of Excellence. The second sample of award-winning schools consisted of all middle and secondary schools that had been recognized by the National Council of Teachers of English (NCTE) in either of the first two rounds of the "Centers of Excellence" program. The Centers of Excellence program, which began in 1987, recognized schools on the basis of excellence in one or another aspect of their programs in English. Of these, 69 schools met the grade-level criteria for the present study and were included in the sample. Again, the Centers of Excellence were predominantly public, but included some Catholic and independent schools.

Catholic Schools. A national random sample of approximately 100 Catholic schools was drawn. This sample focused on schools that contained Grades 9–12, with sampling fractions proportional to school size.

Independent Schools. A national random sample of approximately 100 independent schools was drawn, following the same procedures as those used for drawing the Catholic school sample.

Mailing lists for these samples were completed with the help of NCTE and of Market Data Retrieval, Inc.

Instruments

Three instruments were prepared, piloted, and revised: a department chair questionnaire, a teacher questionnaire (Forms A, B, and C), and a librarian questionnaire. To encourage responses, each instrument was limited to a single page (two sides), with parallel forms of the teacher questionnaire being used in random subsamples to provide a broader base of information. Responses to open-ended questionnaires and interviews from Study One were used to derive wordings and response options for the national survey, which relied primarily on fill-in-the-blank and precoded formats (e.g., rating scales, check lists, and multiple-option items).

Department chair questionnaire. This instrument focused on general characteristics of the school, the department, the English curriculum, achievement assessment, and literature anthologies currently in use. Chairs were also asked to select three "good teachers of literature" at specified grade levels, who would be asked to complete the teacher questionnaires.

Teacher questionnaires. This set of instruments focused on several areas: background and preparation for teaching literature, emphasis on different components of the literature curriculum, teaching techniques, perceived strengths and weaknesses of the program, influences on book selection, use of the library, and relationships between the teaching of writing and the teaching of literature. Questions were organized in three parallel forms which were used with random subsamples of teachers. These parallel forms contained a common set of background questions and then asked about different aspects of instruction. To encourage accuracy and avoid over-generalization in discussing teaching practices, teachers were asked to report on a specific class chosen to be representative of their teaching of literature.

Librarian questionnaire. This instrument focused on library and media resources available to support the literature program, coordi-

nation between the librarian and the English department, and book selection policies.

Procedures

Department chairs (identified by name) in the selected schools were contacted by mail, beginning in February 1989, and asked to participate in the study. The initial mailing included the department chair questionnaire and asked the chair to select three "good teachers of literature" at specified grades to complete teacher questionnaires. The letter asked that these teachers be chosen to be representative of the literature program across grades and tracks. Instruments were completed anonymously, but with a school code to allow analysis and follow-up of nonrespondents.

One week later, a second mailing was sent, which included the teacher questionnaires and a duplicate of the department chair questionnaire. The chair was asked to distribute these instruments to the selected teachers and to complete the chair's questionnaire if he or she had not already done so. Individual reply envelopes were provided for each instrument.

Librarians were contacted in a separate mailing, with a separate follow-up to nonrespondents.

Follow-up telephone calls to nonrespondents continued through the closing of the school year.

During September and October 1989, another round of follow-up activities was initiated. This involved an additional mailing to all schools that had not yet returned questionnaires, and telephone follow-ups to all schools that had not yet participated.

Response Rates

Appendix Table 3 summarizes the number of schools in each of the initial samples (eliminating duplicate listings, closed schools, or faulty addresses), the number that participated, and the response rates. Because of the sampling design, with one set of instruments going to the English department and another to the school library, response rates are summarized separately for the school, the English department, and the library. Overall, the response rates were quite good for a direct-mail survey of this type. They ranged from 74 percent of the public schools in the random sample to 99 percent of those that had been selected as Centers of Excellence by the National Council of Teachers of English. In all samples, response rates were better for the English department than for the library.

Appendix Table 3

Response Rates, Study Three

	Public Schools	Achievement Award Schools	Centers of Excellence	Catholic Schools	Independent Schools	Chi-Square (df=4)
School						
Sample size	445	94	69	98	90	
Number responding	331	88	68	85	78	
Response rates	74.4%	93.6%	98.6%	86.7%	86.7%	41.05***
Departments						
Sample size	445	94	69	98	90	
Number responding	271	77	64	64	65	
Response rate	60.9%	81.9%	92.8%	65.3%	72.2%	39.15***
Libraries						
Sample size	443	93	69	98	90	
Number responding	204	60	41	60	46	
Response rate	46.0%	64.5%	59.4%	61.2%	51.1%	17.00**

* $p<.05$
** $p<.01$
*** $p<.001$

Analyses of differences between participating and nonparticipating schools—on characteristics for which additional data were available—indicated that there were no significant differences between participating and nonparticipating schools for average per pupil expenditures on instructional materials or for school size. There was a significant difference by region (Chi-square = 8.87, $df = 3$, $p < .05$), however, with response rates somewhat lower for schools in the western region (76 percent) and somewhat higher for those in the central and southeastern regions (86 percent in each). Response rates for schools in the northeast fell in between (81 percent).

The results comparing participating and nonparticipating schools, as well as a variety of follow-up analyses that showed no differences in the patterns of resources available in early- and late-replying schools, lead to the conclusion that the results are reasonably representative of instruction in literature programs across the country. The one bias that is likely to influence the results is built into the design of the study. Because the survey explicitly focused on the teaching of literature, and because departments were asked to select good teachers to report on instructional practice, the portrait of instruction that results is likely to be biased toward what is presently perceived as good practice. The responses will represent a "best perceived case" of the state of literature instruction, rather than a negative one.

Gender of Respondents

Respondents were not asked directly about their gender. However, by examining the names or titles for those who gave them (about a quarter of the sample), we were able to estimate the proportion of women responding to the three sets of questionaires. Across samples, 63 percent of the department chairs, 91 percent of the librarians, and 72 percent of the teachers were women.

When the proportion of teachers who are women is taken as a baseline, it appears that opportunities for promotion to department chair were nearly gender neutral in the random sample of public schools (where 74 percent of teachers and 71 percent of chairs were women), biased toward women in the Catholic school samples (72 percent of teachers, 84 percent of chairs), and biased against women in the two samples of award-winning schools (74 percent of teachers, 51 percent of chairs) and the independent schools (60 percent of teachers, 46 percent of chairs).

Specific Classes Reported On

To focus their descriptions of content and approaches in the teaching of literature, teachers were asked to select a specific, representative class and period as the basis for many of their questionnaire responses. Appendix Table 4 summarizes a variety of characteristics of the classes they chose.

In the cover letters that accompanied the questionnaires, department chairs were asked to distribute the questionnaires in a way that would provide a representative picture of the program as a whole. As suggested by the results summarized in Appendix Table 4, they appear to have done so. In the public school sample, 26 percent of the focal classes were at the junior high or middle school level, 35 percent were at Grades 9 or 10, and 39 percent at Grades 11 or 12. (The small proportions of junior high and middle school classes chosen in the other samples reflect the school organization and sampling frame rather than a response bias.) Teachers' reports of the average number of students in these particular classes were quite close to their more general reports about teaching conditions (discussed in Chapter 3). So too were their reports on the extent to which these classes represented required courses or electives (discussed in Chapter 4).

Fully half of the focal classes in the public school sample were college preparatory, which, at first glance, may seem high. However, U.S. Department of Education statistics (Ancarrow & Gerald, 1990) on public schools indicate that 49.8 percent of 12th-grade students are in college-preparatory classes (compared to 49.9 of the focal classes in the present study), as are 75 percent of 12th-grade students in private schools (compared to 69 to 79 percent in the Catholic and independent school samples in the present study). An additional 39 percent of the public school classes were heterogeneously grouped.

Data

Data for analyses included responses from 650 schools, divided among public schools, Achievement Award schools, Centers of Excellence, Catholic schools, and independent schools. In each school, separate responses were available from the department chair, the school librarian, and three teachers (each of whom completed a parallel form of the teacher questionnaire). Responses were compiled by sample and, for questions that focused on instruction in a particular class, by track and grade level. Where possible, responses to parallel sets of questions were compared across the questionnaires for department chair, teacher, and librarian.

Appendix Table 4

Characteristics of English Courses Chosen for Detailed Reporting, Study Three
(Teacher Reports, Forms A, B, and C)

		Public Schools (n=512)	Achievement Award Schools (n=181)	Centers of Excellence (n=155)	Catholic Schools (n=131)	Independent Schools (n=108)
Grade level						
Junior high/middle	%	26.2	2.8	16.3	1.5	10.5
Grades 9–10	%	35.1	34.3	32.7	42.3	37.1
Grades 11–12	%	38.7	62.9	51.0	56.2	52.4
				Chi-Square(8)=91.52***		
Track						
Noncollege	%	11.3	6.0	5.2	6.2	3.7
Mixed	%	38.8	19.2	32.5	14.6	27.8
College-prep	%	49.9	74.7	62.3	79.2	68.5
				Chi-Square(8)=66.40***		
Number of students	M	25.3	25.8	24.6	27.1	19.7
	(SD)	(7.5)	(6.6)	(6.4)	(8.3)	(10.1)
				F(4;1032)=14.99***		

Course title						
English language arts	%	58.4	36.5	47.7	44.3	45.4
Differentiated by level						
Remedial	%	2.0	1.1	1.9	.8	4.6
College-prep	%	17.4	29.8	18.1	13.7	13.0
Noncollege	%	.2	0.0	0.0	0.0	0.0
Differentiated by content						
Literature	%	19.1	31.5	31.6	39.7	37.0
Writing	%	1.0	1.1	.6	.8	0.0
Other	%	2.0	0.0	0.0	0.8	0.0
				Chi-Square(24)=74.38***		
Type of course						
Required	%	79.6	50.8	62.9	80.5	75.5
Option in a required are	%	16.4	35.6	25.8	18.0	17.9
Elective	%	4.0	13.6	11.3	1.6	6.6
				Chi-Square(8)=71.52***		

* $p<.05$
** $p<.01$
*** $p<.001$

Study Four: Analyses of Literature Anthologies for Grades 7–12

The final study in the present series examined literature anthologies.

Sample Selection

To select the anthologies for study, department chairs in the national survey were asked whether their school used a literature anthology, and if so, to list the anthology or anthologies currently being used at each grade, Grades 7–12. Analyses of the anthologies focused on the seven publishers' series that were cited most frequently. We focused on series aimed at average and college-preparatory tracks. If earlier and related editions of each series are included in the tallies, the seven series studied accounted for 89 percent of the books cited by survey respondents. Each of the seven publishers provided a complete set of anthologies, including books targeted at literature courses in Grades 7–10, American literature, and British literature (Grades 11 and 12). To ensure comparability across the series, when a publisher offered alternative configurations for the British or American literature course, the more popular chronological volume was analyzed. To study the most current materials, we focused on the 1989 editions that had been prepared for the most recent round of state adoptions.

Thus the main sample for analyses of anthologized authors and selections consists of 42 volumes with 1989 copyrights, stratified by grade level and series. The series and volumes analyzed are listed below:

> *Adventures in Literature, Pegasus Edition. Adventures for Readers: Book One; Adventures for Readers: Book Two; Adventures in Reading; Adventures in Appreciation; Adventures in American Literature; Adventures in English Literature.* Orlando, Florida: Harcourt Brace Jovanovich, 1989.
>
> *America Reads Series, Classic Edition. Discoveries in Literature; Explorations in Literature; Patterns in Literature; Traditions in Literature; The United States in Literature, The Red Badge of Courage Edition; England in Literature, Macbeth Edition.* Glenview, Illinois: Scott, Foresman and Company, 1989.
>
> *The Elements of Literatures Program. Elements of Literature: First Course; Second Course; Third Course; Fourth Course; Fifth Course, Literature of the United States; Sixth Course, Literature of Britain.* Austin, Texas: Holt, Rinehart and Winston, Inc., 1989.
>
> *McDougal, Littell Literature. Red Level; Green Level; Orange Level; Blue Level; American Literature; English Literature.* Evanston, Illinois: McDougal, Littell and Company, 1989.

The McGraw-Hill Literature Series, The New Treasury Edition. Focus; Perception; Insights; Encounters; American Literature: A Chronological Approach; English Literature: A Chronological Approach. New York: McGraw-Hill School Division, 1989.

Prentice Hall Literature. Bronze; Silver; Gold; Platinum; The American Experience; The English Tradition. Englewood Cliffs, New Jersey: Prentice Hall, 1989.

Scribner Literature Series, Signature Edition. Introducing Literature; Enjoying Literature; Understanding Literature; Appreciating Literature; American Literature; English Literature with World Masterpieces. New York: Scribner Laidlaw, 1989.

Subsample for Analyses of Instructional Material

To obtain detailed analyses of the instructional apparatus that accompanies the selections, a subsample of volumes and of selections within volumes was drawn. The subsample focused on courses designed for Grade 8, Grade 10, and British literature, including representative samples of five major types of selections from each volume: long fiction (1 per volume), plays (1 per volume), poetry (6 per volume), short fiction (6 per volume), and nonfiction (3 per volume). The targeted sample of 357 selections (17 selections x 3 courses x 7 publishers) was reduced to 350 because a number of the series did not include a complete novel or long fiction selection in the British literature course, even if they included substantial excerpts; to keep the samples comparable, this category was deleted from this course for all series. (At other grade levels, the longest fictional selection was chosen for analysis whether or not it was labeled as a novel.)

Analyses

The Nature of the Selections

All selections in the 42 volumes were analyzed to develop a portrait of the content of literature courses as represented by the popular anthology series. Using the same procedures followed for the study of required book-length works, the author and title of each selection were entered into a database that allowed us to examine common authors and titles across publishers and grade levels. Each selection in the database was further coded to reflect its genre, the year in which it was written, the number of pages it took up (excluding the surrounding instructional apparatus),[1] the nationality or literary tradition represented by the author, and the author's gender and race/ethnicity. Information on the author was, in many cases, in the anthology itself; in other cases, we tracked it down through standard library reference listings.

For each selection, we also recorded the overall emphasis in the unit in which it was included: chronology (e.g., The Romantic Era); genre (e.g., The Short Story); thematic (e.g., The Individual in Society); individual author (e.g., Shakespeare); or literary technique (e.g., Symbolism).

The Nature of the Instructional Apparatus

The subsample of 350 selections was analyzed for a variety of features of the instructional apparatus. For purposes of the analyses, the apparatus was considered in two pieces: first, in terms of the kinds of supporting materials that were included anywhere in the textbook (e.g., information about literary periods, whether included with the selection or elsewhere in the text); second, in terms of the specific study activities (including prereading activities, study questions and skill practice following a text, and writing assignments following a text). An activity was defined as a question, suggestion, or directive that might be separately assigned by the teacher or chosen by the student. Typically, prereading activities designed to focus students' attention, suggestions for drawing or dramatization, and separately numbered questions following a selection were each treated as separate activities, while a series of questions embedded within a larger task (e.g., questions about intended audience, genre, and diction asked as part of a writing assignment) were considered to be part of one, more extensive activity. Raters used all material available in analyzing activities, including the selection itself and any commentary or answer keys provided in the teacher's manual.

Each selection was analyzed by one of four trained raters; to estimate interrater agreement, 29 overlapping sets of independent ratings were obtained.

For all 350 selections, each individual activity was categorized on a number of different dimensions:

Authentic vs. Recitation Activity. An activity was categorized as "authentic" (Nystrand & Gamoran, 1991) if it seemed to assume that a variety of different responses were legitimate. Activities which sought a single or correct answer were classified as "recitation" activities. Interrater agreement on classification of authentic versus recitation activities was .84 across raters and selections.

Content Emphasized. Each selection was categorized to indicate whether or not it included any attention to each of a number of different kinds of content knowledge: plot, character, or setting; theme or purpose; language or style; literary terms; cultural or historical background; and vocabulary. Many activities, of course, referred to

several different types of content, all of which were noted. Interrater agreement on whether a selection included attention to each type of content averaged .86.

Connectivity and Intertextuality. Each activity was examined for its relationship to other activities that students had been previously asked to do. Activities were categorized as discrete (to be completed in isolation from other activities); part of a set of activities that ask for similar things but that do not build upon one another; or cumulative, building on an earlier activity. Intertextual activities, making links to other selections that a student might have read, were also tallied. Interrater agreement was .90 for connectivity to other activities and .99 for intertextuality.

Location. The placement of each activity in relation to the selection was also noted. Activities were categorized as prereading, postreading, or writing activities (requests for writing before reading were categorized as prereading activities). To be classified as a writing activity, there had to be an explicit reference to a written response. Interrater agreement for location was 100 percent.

Data

Scores were summed across activities to yield totals in each category for each selection. Because there was considerable variation from selection to selection in the number of activities provided, these category totals were converted to percentages based on the total number of activities for each selection. This allowed a more accurate examination of the relative emphasis placed on different kinds of knowledge and skills from one selection to another. Where appropriate, three-factor ANOVAs, with course and publisher as between-book factors and genre as a within-book factor, were used to assess differences in continuous variables. Because long fiction selections were not included in the analyses of the British literature course, these are omitted from the statistical tests, though they are included in the tables (where they represent materials for the 8th- and 10th-grade courses only). Tabled data focus on main effects, since interactions were, in general, not significant.

Notes

1. The complexity of this response format led a high percentage of the department chairs to respond to the tracking questions with checkmarks rather than numbers of students. As a result, the data on the proportion of

students reading any given required text were not analyzable. Anderson's simpler format did not cause this problem, though Anderson was not able to gather tracking information. Comparing analyses by schools with analyses by classes, Anderson concluded that conclusions "would not vary substantially" (p. 6) between the two approaches. Unfortunately, neither survey provides an estimate of the proportion of students who read any given title at some point during their high school career.

2. Because pages are formatted differently even within the same volume, each page was treated as consisting of two columns of text. Whether it was physically set as one or two columns, a selection (of any genre) printed alone on a page was counted as two columns. Similarly, a selection that took up half a page, with the remainder devoted to study activities, was coded as one column (i.e., half a page).

Appendix 2
Most Frequently Anthologized Selections, by Genre

Most Frequently Anthologized Long Fiction

Title	*Author*	*Appearances*						
		Total	7	8	9	10	US	UK
The Pearl	Steinbeck	7	0	1	0	6	0	0
Great Expectations	Dickens	5	0	0	5	0	0	0
The Call of the Wild	London	5	1	3	1	0	0	0
A Christmas Carol	Dickens	4	3	1	0	0	0	0

Most Frequently Anthologized Excerpts From Long Fiction

Title	*Author*	*Appearances*						
		Total	7	8	9	10	US	UK
Le Morte d'Arthur	Malory	7	0	0	0	4	0	7
Frankenstein	Shelley	6	0	0	0	0	0	6
Gulliver's Travels	Swift	6	0	0	0	0	0	6
A Journal of the Plague Year	Defoe	5	0	0	0	0	0	5
Moby-Dick	Melville	4	0	0	0	0	4	0
The Adventures of Huckleberry Finn	Twain	4	0	0	0	0	4	0
The Adventures of Tom Sawyer	Twain	4	4	0	0	0	0	0

Most Frequently Anthologized Plays

Title	*Author*	*Appearances*						
		Total	7	8	9	10	US	UK
Julius Caesar	Shakespeare	7	0	0	0	7	0	0
Macbeth	Shakespeare	7	0	0	0	0	0	7
Romeo and Juliet	Shakespeare	7	0	0	7	0	0	0
Our Town	Wilder	7	0	0	0	2	5	0
The Miracle Worker	Gibson	6	0	2	4	0	0	0
Pygmalion	Shaw	6	0	0	0	0	0	6
The Diary of Anne Frank	Goodrich & Hackett	6	0	5	0	1	0	0
Antigone	Sophocles	4	0	1	1	2	0	1

Throughout this Appendix, "Total" means number of series out of seven. This may be less than the sum of the individual grade levels.

Most Frequently Anthologized Nonfiction

Title	*Author*	*Appearances*					
		Total	7	8	9	10	US	UK
I Know Why the Caged Bird Sings (excerpts)	Angelou	7	0	4	3	1	1	0
The Life of Samuel Johnson (excerpts)	Boswell	7	0	0	0	0	0	7
Of Plymouth Plantation	Bradford	7	0	0	0	0	7	0
Meditation 17	Donne	7	0	0	0	0	0	7
Autobiography (excerpts)	Franklin	7	0	0	0	0	7	0
The Gettysburg Address	Lincoln	7	0	4	0	0	6	0
The Diary (excerpts)	Pepys	7	0	0	0	0	0	7
Walden (excerpts)	Thoreau	7	0	0	0	0	7	0
Ecclesiastical History of the English People (excerpts)	Bede	6	0	0	0	0	0	6
Self-Reliance	Emerson	6	0	0	0	0	6	0
Speech in the Virginia Convention	Henry	6	0	0	0	0	6	0
I Have a Dream	King	6	0	2	2	2	0	0
Shooting an Elephant	Orwell	6	0	0	0	0	0	6
The Crisis, Number 1	Paine	6	0	0	0	0	6	0
A Child's Christmas in Wales	Thomas	6	0	0	0	4	0	2
Life on the Mississippi	Twain	6	0	1	3	1	6	0
Of Studies	Bacon	5	0	0	0	0	0	5
The History of the Dividing Line	Byrd	5	0	0	0	0	5	0
A Christmas Memory	Capote	5	0	1	2	1	1	0
Letters from an American Farmer (excerpts)	de Crèvecoeur	5	0	0	0	0	5	0
Barrio Boy	Galarza	5	1	1	2	1	1	0
Letter to His Son	Lee	5	0	0	0	0	5	0
My Bondage and My Freedom	Douglass	4	0	0	0	0	4	0
An Essay of Dramatic Poesy	Dryden	4	0	0	0	0	0	4
Nature	Emerson	4	0	0	0	0	4	0
Preface to Shakespeare	Johnson	4	0	0	0	0	0	4
The Journal of Madam Knight	Knight	4	0	0	0	0	4	0
The Way to Rainy Mountain	Momaday	4	0	0	0	1	3	0
Blue Highways	Moon	4	0	0	1	0	3	0
Hunger of Memory (excerpts)	Rodriguez	4	0	0	1	0	3	0
The General History of Virginia (excerpts)	Smith	4	0	0	0	0	4	0
A Modest Proposal	Swift	4	0	0	0	0	0	4
Roughing It	Twain	4	0	0	0	3	3	0

Most Frequently Anthologized Short Fiction

Title	*Author*	*Appearances*					
		Total	7	8	9	10	US	UK
An Occurrence at Owl Creek Bridge	Bierce	7	0	0	0	2	5	0
The Outcasts of Poker Flat	Harte	7	0	0	0	0	7	0
Thank You, M'am	Hughes	7	0	4	2	1	0	0
The Monkey's Paw	Jacobs	7	1	1	2	3	0	0
Flowers for Algernon	Keyes	7	1	6	0	0	0	0
The Necklace	de Maupassant	7	1	1	4	1	0	0
The Cask of Amontillado	Poe	7	0	0	4	2	1	0
The Tell-Tale Heart	Poe	7	0	5	2	0	0	0
The Secret Life of Walter Mitty	Thurber	7	0	0	4	2	1	0
A Worn Path	Welty	7	0	0	0	0	7	0
Sophistication	Anderson	6	0	0	0	0	6	0
Raymond's Run	Bambara	6	1	3	2	0	0	0
By the Waters of Babylon	Benét	6	0	2	1	3	0	0
The Most Dangerous Game	Connell	6	0	0	6	0	0	0
The Minister's Black Veil	Hawthorne	6	0	0	0	0	6	0
The Gift of the Magi	O. Henry	6	0	0	5	1	0	0
The Scarlet Ibis	Hurst	6	0	0	5	1	0	0
The Devil and Tom Walker	Irving	6	0	0	0	0	6	0
The Rocking-Horse Winner	Lawrence	6	0	0	0	1	0	5
Through the Tunnel	Lessing	6	0	0	2	4	0	0
To Build a Fire	London	6	0	2	0	1	3	0
The Life You Save May Be Your Own	O'Connor	6	0	0	0	0	6	0
The Open Window	Saki	6	0	0	1	4	0	1
The Lady, or the Tiger?	Stockton	6	0	2	4	0	0	0
The Celebrated Jumping Frog of Calaveras County	Twain	6	0	1	0	0	5	0
Stolen Day	Anderson	5	5	0	0	0	0	0
Last Cover	Annixter	5	5	0	0	0	0	0
A Day's Wait	Hemingway	5	2	1	1	1	0	0
In Another Country	Hemingway	5	0	0	0	0	5	0
Rip Van Winkle	Irving	5	4	0	0	0	1	0
Charles	Jackson	5	1	3	1	0	0	0
Araby	Joyce	5	0	0	0	0	0	5
Rikki-tikki-tavi	Kipling	5	5	0	0	0	0	0
The First Seven Years	Malamud	5	0	0	0	1	4	0
The Fall of the House of Usher	Poe	5	0	0	0	0	5	0
The Jilting of Granny Weatherall	Porter	5	0	0	0	0	5	0

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Short Fiction, continued

Title	*Author*	*Appearances*					
		Total	7	8	9	10	US	UK
A Mother in Mannville	Rawlings	5	1	0	4	0	0	0
The Night the Bed Fell	Thurber	5	3	0	2	0	0	0
Blues Ain't No Mockin Bird	Bambara	4	0	0	2	2	0	0
The Demon Lover	Bowen	4	0	0	0	1	0	3
Home	Brooks	4	3	0	0	1	0	0
The Fifty-First Dragon	Broun	4	0	1	2	1	0	0
A Wagner Matinee	Cather	4	0	0	0	0	4	0
The Sentimentality of William Tavener	Cather	4	0	0	0	4	0	0
The Secret Sharer	Conrad	4	0	0	0	0	0	4
Antaeus	Deal	4	2	0	2	0	0	0
The Adventure of the Speckled Band	Doyle	4	0	2	2	0	0	0
The Bear	Faulkner	4	0	0	0	0	4	0
Winter Dreams	Fitzgerald	4	0	0	0	0	4	0
Dr. Heidegger's Experiment	Hawthorne	4	0	0	0	0	4	0
A White Heron	Jewett	4	0	0	0	2	2	0
The Circuit	Jimenez	4	3	1	0	0	0	0
A Visit to Grandmother	Kelley	4	0	0	0	4	0	0
The Rule of Names	Le Guin	4	0	3	1	0	0	0
Miss Brill	Mansfield	4	0	0	0	1	0	3
The Masque of the Red Death	Poe	4	0	0	0	2	2	0
The Storyteller	Saki	4	1	1	0	2	0	0
Gentleman of Rio en Medio	Sedillo	4	1	3	0	0	0	0
The Dog That Bit People	Thurber	4	1	1	0	2	0	0
Harrison Bergeron	Vonnegut	4	0	0	1	1	2	0
The Far and the Near	Wolfe	4	0	0	0	0	4	0

Most Frequently Anthologized Poems

Title	*Author*	*Appearances*					
		Total	7	8	9	10	US	UK
Beowulf (excerpts)	—	7	0	2	0	0	0	9
Dover Beach	Arnold	7	0	0	0	0	0	7
Musée des Beaux Arts	Auden	7	0	0	0	0	1	6
The Unknown Citizen	Auden	7	0	0	0	0	3	4
The Lamb	Blake	7	0	0	0	0	0	7
The Tyger	Blake	7	0	0	0	0	0	7
My Last Duchess	Browning	7	0	0	0	0	0	7
Thanatopsis	Bryant	7	0	0	0	0	7	0
To a Mouse	Burns	7	0	0	0	0	0	7
She Walks in Beauty	Byron	7	0	0	0	0	0	7

Continued on next page

Poems, continued

Title	*Author*	*Appearances*						
		Total	7	8	9	10	US	UK
The Canterbury Tales (excerpts)	Chaucer	7	0	0	0	0	0	13
Kubla Khan	Coleridge	7	0	0	0	0	0	7
The Rime of the Ancient Mariner	Coleridge	7	0	0	0	0	0	7
A Narrow Fellow in the Grass	Dickinson	7	0	0	2	1	4	0
Because I Could Not Stop for Death	Dickinson	7	0	0	0	0	7	0
Holy Sonnet 10	Donne	7	0	0	0	0	0	7
The Love Song of J. Alfred Prufrock	Eliot	7	0	0	0	0	6	1
Concord Hymn	Emerson	7	0	1	0	0	6	0
Birches	Frost	7	0	0	1	1	5	0
Fire and Ice	Frost	7	0	0	1	0	6	0
Mending Wall	Frost	7	0	0	1	0	7	0
Stopping by Woods on a Snowy Evening	Frost	7	2	1	0	1	6	0
The Road Not Taken	Frost	7	0	3	1	2	3	0
Elegy Written in a Country Churchyard	Gray	7	0	0	0	0	0	7
The Darkling Thrush	Hardy	7	0	0	0	0	0	7
Those Winter Sundays	Hayden	7	1	0	1	2	3	0
The Chambered Nautilus	Holmes	7	0	0	0	0	7	0
The Odyssey (excerpts)	Homer	7	1	0	6	0	0	0
Spring and Fall	Hopkins	7	0	0	0	0	0	7
When I Was One-and-Twenty	Housman	7	0	0	0	0	0	7
On My First Son	Jonson	7	0	0	0	0	0	7
Ode on a Grecian Urn	Keats	7	0	0	0	0	0	7
On First Looking into Chapman's Homer	Keats	7	0	0	0	0	0	7
To Autumn	Keats	7	0	0	0	0	0	7
When I Have Fears That I May Cease to Be	Keats	7	0	0	0	0	0	7
To His Coy Mistress	Marvell	7	0	0	0	0	0	7
Lucinda Matlock	Masters	7	0	0	1	0	7	0
Paradise Lost (excerpts)	Milton	7	0	0	0	0	0	7
The Highwayman	Noyes	7	5	2	0	0	0	0
Annabel Lee	Poe	7	3	0	1	0	3	0
The Raven	Poe	7	0	3	2	0	6	0
Miniver Cheevy	Robinson	7	0	0	0	0	7	0
Richard Cory	Robinson	7	0	0	0	1	7	0
Chicago	Sandburg	7	0	0	0	0	7	0
Sonnet 29	Shakespeare	7	0	0	0	0	0	7

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Poems, continued

Title	*Author*	*Appearances*						
		Total	7	8	9	10	US	UK
Sonnet 30	Shakespeare	7	0	0	1	1	0	5
Sonnet 116	Shakespeare	7	0	0	0	0	0	7
Sonnet 130	Shakespeare	7	0	0	0	0	0	7
Ode to the West Wind	Shelley	7	0	0	0	0	0	7
Ozymandias	Shelley	7	0	0	0	1	0	7
In Memoriam	Tennyson	7	0	0	0	0	0	7
Ulysses	Tennyson	7	0	0	0	0	0	7
Casey at the Bat	Thayer	7	0	3	4	0	0	0
Do Not Go Gentle into That Good Night	Thomas	7	0	0	0	0	0	7
I Hear America Singing	Whitman	7	0	0	3	0	6	0
Song of Myself	Whitman	7	0	0	0	0	8	0
When I Heard the Learn'd Astronomer	Whitman	7	0	0	0	0	7	0
Snowbound	Whittier	7	0	0	0	0	7	0
The Red Wheelbarrow	Williams	7	0	0	0	1	6	0
Composed Upon Westminster Bridge	Wordsworth	7	0	0	0	0	0	7
I Wandered Lonely as a Cloud	Wordsworth	7	0	0	3	2	0	3
Lines Composed a Few Miles Above Tintern Abbey	Wordsworth	7	0	0	0	0	0	7
Barbara Allan	—	6	0	0	0	1	0	5
Go Down, Moses	—	6	0	0	0	0	6	0
To My Dear and Loving Husband	Bradstreet	6	0	0	0	0	6	0
Upon the Burning of Our House, July 10, 1666	Bradstreet	6	0	0	0	0	6	0
Prospice	Browning	6	0	0	0	0	0	6
Sonnet 43	Browning	6	0	0	0	0	0	6
A Red, Red Rose	Burns	6	0	0	2	1	0	3
John Anderson, My Jo	Burns	6	0	0	1	0	0	5
To a Mouse	Burns	6	0	0	0	0	0	6
Childe Harold's Pilgrimage	Byron	6	0	0	0	0	0	6
Jabberwocky	Carroll	6	1	2	2	0	0	1
Miss Rosie	Clifton	6	1	0	1	4	0	0
Any Human to Another	Cullen	6	0	0	0	0	6	0
I Like to See It Lap the Miles	Dickinson	6	0	1	0	2	3	0
I Never Saw a Moor	Dickinson	6	0	0	1	0	6	0
I'm Nobody	Dickinson	6	6	0	0	0	0	0
The Soul Selects Her Own Society	Dickinson	6	0	0	0	0	6	0
Success Is Counted Sweetest	Dickinson	6	0	1	1	0	6	0

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Poems, continued

Title	*Author*	*Appearances*						
		Total	7	8	9	10	US	UK
This Is My Letter to the World	Dickinson	6	0	0	0	0	6	0
The Hollow Men	Eliot	6	0	0	0	0	1	5
The Base Stealer	Francis	6	0	2	3	1	0	0
The Death of the Hired Man	Frost	6	0	0	1	0	5	0
The Runaway	Frost	6	2	1	3	0	0	0
"Ah, Are You Digging on My Grave?"	Hardy	6	0	0	0	0	0	6
The Man He Killed	Hardy	6	0	0	0	0	0	6
To the Virgins, to Make Much of Time	Herrick	6	0	0	0	0	0	6
Old Ironsides	Holmes	6	0	0	0	0	6	0
Pied Beauty	Hopkins	6	0	0	0	1	0	5
Loveliest of Trees	Housman	6	0	0	1	1	0	4
To an Athlete Dying Young	Housman	6	0	0	0	0	0	6
Mother to Son	Hughes	6	2	2	1	1	0	0
Song: To Celia	Jonson	6	0	0	0	0	0	6
Snake	Lawrence	6	0	0	0	0	0	6
Paul Revere's Ride	Longfellow	6	2	4	0	0	0	0
The Tide Rises, The Tide Falls	Longfellow	6	0	0	0	0	6	0
To Lucasta, on Going to the Wars	Lovelace	6	0	0	0	0	0	6
Ars Poetica	MacLeish	6	0	0	0	0	6	0
The Passionate Shepherd to His Love	Marlowe	6	0	0	0	0	0	6
Sea Fever	Masefield	6	1	0	2	3	0	0
On His Blindness	Milton	6	0	0	0	0	0	6
Mirror	Plath	6	0	0	0	2	4	0
To Helen	Poe	6	0	0	0	0	6	0
The Rape of the Lock	Pope	6	0	0	0	0	0	6
The River-Merchant's Wife: A Letter	Pound	6	0	0	0	0	6	0
The Nymph's Reply to the Shepherd	Raleigh	6	0	0	0	0	0	6
Fog	Sandburg	6	5	0	1	0	0	0
Sonnet 73	Shakespeare	6	0	0	0	0	0	6
Fifteen	Stafford	6	0	1	2	3	0	0
Anecdote of the Jar	Stevens	6	0	0	0	0	6	0
Huswifery	Taylor	6	0	0	0	0	6	0
Crossing the Bar	Tennyson	6	0	0	0	0	0	6
The Eagle	Tennyson	6	0	0	2	1	0	3
The Lady of Shalott	Tennyson	6	0	0	0	0	0	6

Continued on next page

Poems, continued

Title	*Author*	*Appearances*						
		Total	7	8	9	10	US	UK
Fern Hill	Thomas	6	0	0	0	0	0	6
Women	Walker	6	1	1	3	1	0	0
London, 1802	Wordsworth	6	0	0	0	0	0	6
The World Is Too Much With Us	Wordsworth	6	0	0	0	0	0	6
Whoso List to Hunt	Wyatt	6	0	0	0	0	0	6
Sailing to Byzantium	Yeats	6	0	0	0	0	0	6
The Wild Swans at Coole	Yeats	6	0	0	0	0	0	6
The Listeners	de la Mare	6	4	0	2	0	0	0
Get Up and Bar the Door	—	5	0	0	0	0	0	5
Lord Randal	—	5	0	0	2	0	0	3
Sir Patrick Spense	—	5	0	0	0	0	0	6
Swing Low, Sweet Chariot	—	5	0	0	0	0	5	0
The Seafarer	—	5	0	0	0	0	0	5
The Fish	Bishop	5	0	0	1	2	2	0
A Poison Tree	Blake	5	0	0	0	2	0	3
The Soldier	Brooke	5	0	0	0	0	0	5
Home Thoughts, from Abroad	Browning	5	0	0	0	1	0	4
Don Juan (excerpts)	Byron	5	0	0	0	0	0	5
in just—	cummings	5	3	0	0	2	0	0
Silver	de la Mare	5	0	2	2	1	0	0
"Hope" Is the Thing with Feathers	Dickinson	5	0	0	0	1	4	0
I Heard a Fly Buzz When I Died	Dickinson	5	0	0	0	0	5	0
I Like to See It Lap the Miles	Dickinson	5	0	1	0	2	2	0
My Life Closed Twice Before Its Close	Dickinson	5	0	0	0	0	5	0
The Bustle in a House	Dickinson	5	0	0	0	0	5	0
Holy Sonnet 14	Donne	5	0	0	0	0	0	5
Song	Donne	5	0	0	0	0	0	5
The Rhodora	Emerson	5	0	0	0	0	5	0
The Pasture	Frost	5	5	0	0	0	0	0
Easter Wings	Herbert	5	0	0	0	0	0	5
God's Grandeur	Hopkins	5	0	0	0	0	0	5
Dreams	Hughes	5	1	1	2	2	0	0
Hawk Roosting	Hughes	5	0	0	0	0	0	5
The Death of the Ball Turret Genner	Jarrell	5	0	0	0	0	5	0
The Creation	Johnson	5	0	2	1	1	1	0
La Belle Dame sans Merci	Keats	5	0	0	0	2	0	3
Ode to a Nightingale	Keats	5	0	0	0	0	0	5
Song of the Chattahoochee	Lanier	5	0	0	0	0	5	0

Continued on next page

Poems, continued

Title	*Author*	*Appearances*						
		Total	7	8	9	10	US	UK
To Althea, from Prison	Lovelace	5	0	0	0	0	0	5
The Tropics in New York	McKay	5	0	0	1	1	3	0
The Courage That My Mother Had	Millay	5	3	0	2	0	0	0
Poetry	Moore	5	0	0	0	0	5	0
Dulce et Decorum Est	Owen	5	0	0	0	0	0	5
Eldorado	Poe	5	0	0	1	3	1	0
The Bells	Poe	5	0	0	3	0	2	0
Janet Waking	Ransom	5	0	0	0	0	5	0
Jazz Fantasia	Sandburg	5	0	0	2	1	2	0
Auto Wreck	Shapiro	5	0	0	0	1	4	0
A Dirge	Shelley	5	0	1	0	1	0	3
To a Skylark	Shelley	5	0	0	0	0	0	5
The Faerie Queen (excerpts)	Spenser	5	0	0	0	0	0	5
A Noiseless Patient Spider	Whitman	5	0	0	0	0	5	0
It Is a Beauteous Evening, Calm and Free	Wordsworth	5	0	0	0	0	0	5
My Heart Leaps Up	Wordsworth	5	0	1	1	1	0	2
An Irish Airman Foresees His Death	Yeats	5	0	0	0	0	0	5
The Lake Isle of Innisfree	Yeats	5	0	0	0	0	0	5
The Second Coming	Yeats	5	0	0	0	0	0	5
Sir Gawain and the Green Knight	—	4	0	0	0	0	0	4
My Mother Pieced Quilts	Acosta	4	1	0	0	1	2	0
To Satch	Allen	4	0	0	2	3	0	0
Introduction to Songs of Experience	Blake	4	0	0	0	0	0	4
Introduction to Songs of Innocence	Blake	4	0	0	0	0	0	4
The Bean Eaters	Brooks	4	0	0	2	2	0	0
To a Waterfowl	Bryant	4	0	0	0	0	4	0
maggie and milly and molly and may	cummings	4	1	0	3	0	0	0
old age sticks	cummings	4	1	1	0	0	2	0
since feeling is first	cummings	4	0	0	1	0	3	0
A Bird Came Down the Walk	Dickinson	4	0	0	3	0	2	0
Some Keep the Sabbath Going to Church	Dickinson	4	0	0	0	0	4	0
There's a Certain Slant of Light	Dickinson	4	0	0	0	0	4	0
A Valediction: Forbidding Mourning	Donne	4	0	0	0	0	0	4
A Song for St. Cecilia's Day	Dryden	4	0	0	0	0	0	4

Continued on next page

Poems, continued

Title	*Author*	*Appearances*					
		Total	7	8	9	10	US	UK
Douglass	Dunbar	4	0	0	0	0	4	0
Sympathy	Dunbar	4	0	0	2	1	1	0
Journey of the Magi	Eliot	4	0	0	0	0	0	4
Preludes	Eliot	4	0	0	0	0	1	3
"Out, Out—"	Frost	4	0	0	1	1	2	0
Nothing Gold Can Stay	Frost	4	0	1	0	0	3	0
Follower	Heaney	4	0	0	0	0	0	4
Virtue	Herbert	4	0	0	0	0	0	4
Delight in Disorder	Herrick	4	0	0	0	0	0	4
With Rue My Heart Is Laden	Housman	4	0	0	0	0	0	4
The Negro Speaks of Rivers	Hughes	4	0	1	0	0	3	0
Still to Be Neat	Jonson	4	0	0	0	0	0	4
Bright Star! Would I Were Steadfast as Thou Art	Keats	4	0	0	0	0	0	4
Flower-Fed Buffaloes	Lindsay	4	3	0	0	0	1	0
A Psalm of Life	Longfellow	4	0	0	0	0	4	0
On His Having Arrived at the Age of 23	Milton	4	0	0	0	0	0	4
The Funeral	Parks	4	0	1	3	0	0	0
An Essay on Criticism	Pope	4	0	0	0	0	0	4
In a Station of the Metro	Pound	4	0	0	0	0	4	0
A Birthday	Rossetti	4	0	0	0	1	0	3
Silent Noon	Rossetti	4	0	0	0	0	0	4
Sonnet 18	Shakespeare	4	0	0	0	0	0	4
Astrophel and Stella	Sidney	4	0	0	0	0	0	6
Not Waving but Drowning	Smith	4	0	0	0	0	0	4
Sonnet 75	Spenser	4	0	0	0	0	0	4
The Constant Lover	Suckling	4	0	0	0	0	0	4
Why So Pale and Wan	Suckling	4	0	0	0	0	0	4
Southbound on the Freeway	Swenson	4	0	3	1	0	0	0
The Centaur	Swenson	4	0	1	1	2	0	0
Tears, Idle Tears	Tennyson	4	0	0	0	0	0	4
The Charge of the Light Brigade	Tennyson	4	0	1	3	0	0	0
Song of the Sky Loom	Tewa Indians	4	1	0	0	0	3	0
November Cotton Flower	Toomer	4	0	0	0	0	4	0
Ex-Basketball Player	Updike	4	0	0	0	4	0	0
To His Excellency, General Washington	Wheatley	4	0	0	0	0	4	0
Cavalry Crossing a Ford	Whitman	4	0	0	0	3	1	0
O Captain! My Captain!	Whitman	4	0	3	0	0	1	0
Boy at the Window	Wilbur	4	0	0	1	1	2	0
A Blessing	Wright	4	0	0	0	3	1	0
Velvet Shoes	Wylie	4	0	0	3	1	0	0

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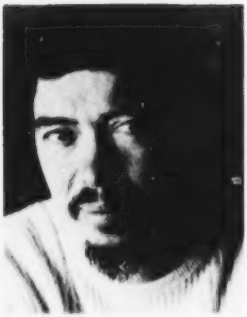

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National Council of Teachers of English
1111 W. Kenyon Road, Urbana, Illinois 61801-1096

ISBN
0-8141-3007-0

ISSN
0085-3739